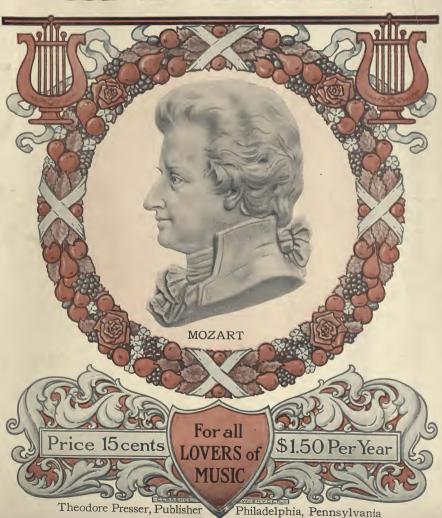
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A THOUSAND THANKS.

Again we feel the necessity for expressing to our many readers our sincere appreciation of their cordial interest in our work. Nearly one thousand letters commending recent issues of THE ETUDE have been received since the first of February. For a time we attempted to send an individual reply to all those who had taken the pains to write to us, but some may have been neglected and we employ this method of expressing our appreciation,

One writer said in a letter: "THE ETUDE seemed so good that I felt it my duty to show it to all of my musical friends and I am send-ing you the result in the form of subscriptions. I think that every music lover who fails to get the paper is missing a great deal." We are working very hard to deserve your appreciation, as we know that you will tell others if you like THE ETUDE.

COMING ISSUES.

We once heard a busy housewife say while boarding at a seaside resort: "It is the greatest relief imaginable not to know in advance what I may expect for the next meal. I enjoy the surprise more than anything else." We have a number of surprises for our readers. The importance of a piece or an article is not so much due to the importance of the contributor as it is to the novelty and value of the ideas and the manner in which the material is presented to the readers. We have some articles on hand that we feel will be of exceptional interest to all of our readers. They are articles upon necessary subjects, written by writers who know the secret of holding the attention down to every line. We have also several pieces that seem exceptionally charming to us and which we believe will furnish our readers with much delightful

AN ARTICLE FROM SCHARWENKA. Among the many eminent contributors we announced in our Christmas number of The ETUDE was Xavier Scharwenka, the famous Polish composer, pianist and teacher. Herr Scharwenka is now at the head of one of the leading conservatories of Berlin. His reputation as a pianist is international; and his compositions, from the ever-popular "Polish

Dance" to his latest work, a piano concerto dedicated to Queen Carmen Sylva of Rou-mania, have won him wide fame.

Herr Scharwenka writes upon the important subject of octave playing, and this article will be read with greatest interest by all who have difficulty with that branch of study. He will tell particularly how to avoid injury from the strain that frequently accompanies the im-proper practice of octaves. Think what it would cost you to journey to Berlin to secure such information from an eminent authority, and then compare that with the price of the next copy of THE ETUDE, and you will realize the nature of the service we are rendering to our readers. Do not fail to get this number, if only for this one feature.

#### AN IMPORTANT ARTICLE UPON CZERNY.

CARL CZERNY, the eminent pupil of Beethoven, Clementi and Hummel, and the teacher of Liszt, Thalberg and Leschetizky, has been dead over fifty years. Most men who have been dead for that length of time are entirely forgotten. Czerny is not. He left a heritage of musical educational works that all the advances of time have not injured. Other writers are used less and less, but Czerny is used more and more. You will be interested to read about him and his work in an article which is now being prepared for THE ETUDE by Jaraslaw de Zielinski. This article will be particularly interesting, instructive and valuable to teachers.

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The compotent music teacher should instruct his pupils along all of the following lines:

. NEADOW. The pupil should be tought to rescentise MELDOW correctly and in practication or phrase it, and sould be supplyed to the second of t

ABROOM. The pupil should be taught how to identify different harmonic progressions, and to observe their relations to the susion be to studying. This includes a trained ability to recognize the key or keys, of the composition, end the principal chords.

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6. THE USE OF THE FEDAL. The pupil should be taught the logical and correct use of the dasper petal, as an aid in sustaining and blending the hersony of large large in separating and detabling the tones, as the case may require.

comes, so the oaks may require.

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independent outlivation, or prhaps fifty muscles of the arm and hand.

The ordinary handless the state of the

Then it comes to carrying out musical ideas at the piano, the playe chould look to his mechanical equipment with a broad understanding, recognizing it as A MEANS TO AN END.

understanding, recognising a set access and the set of set

It is the duty and congenial tank of teachers of the present day, to cover different points like those mentioned above, in their work with their pupils.

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that carried Froebel through his years of trial and labor; it was enthusiasm that led Paderewski through the dark years of struggle and comparative failure; it is enthusiasm that will carry you to

You will find that there is no time or place for anything but optimism in music. It never pays anyone to be "blue," and the musician who has a tendency to melancholy and pessimism should remember that every moment he gives to looking upon the dark side of things is robbing him of an hour of

In the vernacular poems of this country we find a wealth of optimism. These poems represent the spirit of American success. They teem with enthusiasm, wholesome good judgment and optimism. The verses of Will Carleton, James Whitcomb Riley, Eugene Field, Edmund Vance Cooke and Bret Harte come a great deal nearer to the hearts of most Americans than do the verses of Whitman, Poe and Emerson. The musician should go to them to replenish his fund of optimism and enthusiasm. They will do him much more good than the morbid and gruesome utterances of d'Anunzio, Mæterlinck or Wilde. In the following little nacular verses, from a poem by T. J. Cole, published some time ago in the National Food Magazine, there is a fine sermon for all music students and teacher who feel that their lives are burdened with difficul ties occuliarly their own:

"Lookin' blue keeps sunshine out, Iwarfs your life from inside out, Never helps mankind a hit; Don't you think you'd better quit? Give your better seif a place. Show the world a smiling face, Then you soon will feel it, too, That the world has smiles for you

"Lookin' blue won't help you higher, Lookin' blue will not inspire. Lookin' blue shuts up the scroll, Let the sunshine break the ties, Then the music will arise, Then the world will catch the strain, Echo back to you again."

YOUR OPPOR-TUNITY TO SUCCEED

HAVE you ever thought of your wonderful opportunities? Don't say that you haven't any, for you have. No matter how or where you are, you always have the opportunity to do your best, and that is the greatest opportunity in the world. That was Lincoln's opportunity, Millet's opportunity, Beetho-

through that never ending source of inspiration, the Success Magazine, has helped us over and over again, says in the March issue: "The quality which you put into your work will determine the quality of your life. The habit of insisting upon the best of which you are capable, of always demanding of yourself the highest, never accepting the lowest or second best no matter how small you remuneration will make all the difference to you between success and failure." This is part of an editorial in the March Success, entitled "Not the Salary, but the Opportunity," and, although this editorial is evidently aimed at young employees, it will pay any teacher or any student to secure that issue and read it over and over again.

The teacher's salary is his fee. No matter how small that fee, the teacher should continually remember that the opportunity is always greater than the fee. One of the most successful teachers in New York City started teaching at twenty-five cents a lesson. He had secured the best possible European training, but finding himself unable to secure pupils at the rate charged by the better known teachers, he took pupils at the ridiculously low rate of twentyfive cents. This barely "kept him going," but it gave him his opportunity. Now, he receives five dollars for each lesson, because he utilized the opportunity to show what he could do. If you ever feel like complaining about your opportunities remember the case of this man and bring yourself to the realization of the fact that your opportunity is not some mysterious thing which may come to you in the future and overwhelm you with a wave of success and fame, but that it is the chance to do your best, your level best, on the work you have at

IS INSTRUC-TION REALLY NECESSARY?

ONE of our readers asks, 'Is musical instruction really necessary? Cannot a bright student work out his own musical salvation by means of books and attending con-certs?" It would be quite impossible for anyone to believe more in self-help than we do. All the great men in

art, music, science, philosophy, politics and commerce are men who have helped themselves. If you depend solely upon your teacher you are not likely to succeed; but from this you have no reason to infer that a teacher is not necessary. A good teacher will save you years of time in your study, will insure you against fatal mistakes in your career and will inspire you to do many things that you might not otherwise have thought possible. Of course, if you are so situated that you cannot secure a competent teacher, you are very unfortunate, but you should by no means despair. THE ETUDE itself is a teacher and carries instruction into the hearts of thousands of musical homes, but even THE ETUDE is made more valuable by the assistance of a good teacher.

Of course, musical instruction is necessary unless you are obliged to take the chance of failure that those who depend entirely upon their own efforts ven's opportunity, Napoleon's opportunity, Tolstoi's always assume. Much can be accomplished withopportunity. Dr. Orrison Sweet Marden, who, out a teacher provided you are on the right track.

BOOKS FOR SELF HELP STUDENTS

DR. CHARLES W. ELIOT, ex-president of Harvard University is quoted as having said: "I am contemplating making a list of a few books that could be put on a five foot shelf the reading of which for ten minutes each day would in time give a man a liberal education." This is good news for those music

students whose general educational advantages have been slender but we doubt very much whether so conservative a man as Dr. Eliot would have committed himself by proposing such a comprehen-sive task. It is to books, however, that the music students and music lover seeking broader and wider knowledge of life must turn. It is therefore interesting to make some note of lists of ten indispensable books submitted to the New York Times by Edwin Markham, Dr. E. E. Hale, Thomas Wentworth Higginson and others. Out of fifty-five books, the Bible and Shakespeare received five votes each, Emerson's Essays and Hugo's "Les Misèrables" three votes each, and Bacon's Essays, Browning's Poems and Edward Fitzgerald (meaning doubtless the Fitzgerald translation of "Omar Khayyam") two votes each. These books will not give you a liberal education, but they will vastly increase your knowledge of men and things, and if you have not read them you have a great pleasure in store for you. They will broaden you, and that means they will make you a better musician

ATTEMPTING THE IMPOSSIBLE BRINGS RIDICULE

AMERICANS have the reputation for possessing excel-lent common sense. Moreover we congratulate ourselves upon our knowledge of the fitness, the appropriateness of things. We think we know "what is right" and "when to do it." Years ago Charles Dickens differed

from us and told us about it in his "Martin Chuzzlewit" in a manner that made the red, white and blue corpuscles in our blood dance. Things have changed since Dickens' famous trip to America and we are a different nation and a different people. If Dickens were to return he would find that the sale of his own best books was larger in America than in any other country. But have we passed the stage of attempting to do impossible and ridiculous things which he satirized in "Martin Chuzzlewit?" Some of our correspondence would make it appear that we had not. One lady writes "I am planning a pupils' recital in which my pupils are to be dressed like the great operas. I wish to make the costumes myself. Will you kindly send complete descriptions?" You will realize how impossible it would be to help this well meaning friend. Just why she should attempt to give such an affair in a little prairie town of two hundred inhabitants, many of whom have never seen an opera, is hard to tell. Another writes, "Please the Styx (or did they go up?) we were unable to

Before planning a recital, a club meeting or a program you should in justice to yourself read up upon the subject. Books such as the following ones are very helpful, "What is Good in Music" (Henderin), "How to Listen to Music" (Krehbiel), "The Standard Operas" (Upton), "First Studies in Music Biography" (Tapper), "History of Music" (Baltmography (Tapper), "History of Music (Batterzell), "Music in America" (Ritter), "Contemporary, American Composers" (Hughes), "History of American Music" (Elson), "Woman's Work in Music" (A. Elson), "Song, and Song Writers" (Finck). These books are of great value to all those who give recitals or club meetings, since they save them much valuable time and many ridiculous mistakes. You should also confer with some experienced

person and above all things do not try to ac-complish results that are obviously far beyond your an audience that would rather have Godard, Bohm and Gurlitt. Verily, a simple Heller ctude, well played, is more acceptable in the kingdom of music than a Beethoven Sonata assassinated by some bungling novice. Do not make yourself ridiculous by attempting the impossible.

ATTRACTIVE RECITAL PROGRAMS

This is the season of the spring recital. We have always doubted the expediency of giving only one recital a In our own work in teaching, we found that it was far better to give several recitals during the year than to reserve all of our efforts for one big event in the springtime. However, many

springtime. However, many people look to the spring season as the time when the teacher should show what has been accom-plished during the winter.

Your program will be made up of the works you Your program will be made up of the works you liave already rehearsed with your pupils. It is well to remember Mrs. Bloomfield-Zeisler's advice in a recent issue, "Never play a piece in public until you have learned and relearned it at least three times."

But your program selections are by no means everything. The program itself should be as beautiful as your ingenuity and the printer's art can make it. An attractive program is often carried home and it thus becomes the best kind of an advertisement for Your pupils will also send an attractive program to their friends, whereas, if the program is carelessly arranged, and has no one distinctive point to draw attention to it, you will lose this advertis-

With all due respect to printers, we would advise you to depend upon your own originality and ingenuity for any novelty you may desire to incorporate in your program. If you leave the matter entirely in your program. in the printer's hands you will doubtless have as a result some commonplace arrangement that the printer will assure you is "all the go" and which will really go into waste paper baskets. Secure a good printer and make it clear to him that you want the program set up in as artistic a manner as pos-Then try to introduce some novel feature. We receive thousands of programs during the year. Once in a while we find one that shows that the teacher has done some thinking before having it printed. One teacher for instance secured a number of very popular pictures at a trifling cost. The pictures measured five by eight and one-half inches. She had her program of pieces, played by little children, printed on the backs of these pictures. It is unlikely that one of the children destroyed a pro-Without the picture it would simply have been a piece of paper to be cast aside or torn up at

Composer programs illustrated with half-tone cuts of the composer's portrait and made additionally interesting by notes on the composer's life and upon the pieces to be performed are always practical.

Many teachers who expect to have a limited number of auditors, prepare their own programs by writing the numbers plainly upon a blank form that comes expressly for this purpose and then binding these forms with hand-painted covers. One teacher used the kind of material of which window shades are made for cover purposes, and it made a surprisingly pretty cover indeed. Others use different kinds of THE ETUDE

wand all of the operas arranged for Contralto" stiff paper for this purpose, and we are continually Wagner, Verdi, Bitet, Bellini having passed down the Styx, for did there so, and the stips are did the so and the state and ingenuity shown by our delighted with the taste and ingenuity shown by our

### EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

In Die Musik, Dr. Max Steinitzer writes a burlesque dialogue on "What is Melody" We know, for we looked it up in the dictionary. It is "an agreeable succession of sounds, so regulated as to give a pleasing effect, or to be expressive of some sentiment." In Steinitzer's article, the company unite in singing praises of Lehar, of "Merry Widow" fame, with words set to the Strauss hero theme.

It has always seemed to the writer that a musi-It has always seemed to the writer that a iduals cian unconsciously puts harmony to any melody he hears. The Strauss them, under this test, becomes a figure rather than a melody. The songs and the stimmungspilder show Strauss as a great melodist, but for orchestra he treats melody as only one of the strauss and the strauss are always e-riticism. many methods. Yet he fears not adverse criticism. The musical scribes who attack with savage ferocity will be pleased with these comments from him:

"I know nothing more useful than the criticism of a deadly enemy, who, for some reason or other, listens with the determination of inding as much fault as possible. The kener his intelligence, the less will he be likely to overlook any obscure weak noises that a significant of any hustasts as points that will escape the notice of enthusiasts as well as of those who are simply good natured or sympathetic. As it is well known that it is most difficult to recognize one's own weak points, the utility of a deadly enemy in furthering self-criticism is obvious. . I often laugh when I notice how colleagues, who are more touchy than I am, get excited if the criticisms are not as favorable as they expected them to be. What a lot of foolish talk there used to be about the harm done to Wagner by Hanslick's essays."

The public want either great masterpieces or trash, he continues. Between these extremes lie many valuable works, and critics ought to dwell on their good points as well as their faults. About his their good points as well as their faults. About his own works he says: "If they are good and of any significance for the development of our beloved art, they will hold their own, if only for honorable mention in unread historics of music, in spite of all critical censures and malicious questioning of my intentions. If they are not good, the most flattering ephemeral success and the most enthusiastic plaudits of the champions cannot keep them alive. will become waste paper, like so many others, whether I consent or not I—I shall not weep any tears over them. For a time my son, with filial piety, will occasionally play my tone poems on the piety. Will occasionally play my tone poems on the piano, using my personal copies, then this too will end, and the world will go on as usual."

Cheer up, Richard the Last! Some of them may

be saved, as horrible examples, to keep coming generations in the path of musical virtue. As for Wagner, he is dead, and we cannot tell what he would say about modern musical comparisons

#### BRUCKNER'S EIGHTH SYMPHONY.

Another composer who seemed averse to melody was Anton Brückner. Yet in his works there was always a note of earnestness. Weingartner praises him for his large idealism, a quality not always present in our day. He was a poor schoolmaster, lacking education, but he composed extensive symphonies, "crowded with difficulties and solecisms of all kinds, which were the horror of conductors, performers, listeners, and critics, because they fered sadly with their comfort." Far removed from the lesser composers who cater to fashion, Brückner followed his own ideal, and often wrote without expecting performance. The critic may "bow in homage to this man, great and pathetic in his naiveté and his honesty.

And now Brückner's Eighth Symphony has crossed the Atlantic. It is, at least, as long as Paderewski's recent effort, but, unlike the latter, it can be heard without weariness, in spite of long repeats. Its first movement is, of course, excessively intellectual, though not unpleasing. A scherzo follows, somewhat obscured by muddy instrumentation in spots, but uniting the composer's largeness of design with the grace and delicacy found in the Mendelssohn scherzos, and some of Beethoven's. The adagio, in spite of its length, charms with direct beauty of melody and harmony, while the finale, too, cies

is straightforward and attractive. Many passages suggest Brahms, and Brückner has produced a worthy work, even though he was not the equal of

### A DOUBLE BASS VIRTUOSO.

A recital for contrabass, given in Berlin by Sergei Kussewitzky, reminds us that this instrument can be used for solo work. On the program were two be used for solo work. On the program were two of his own concertos, one of Mozart's, and a sonata for contrabass and viola d'amore, by Borghi. Solo playing on the contrabass would seem, at first sight like making an elephant dance, but good players can bring out tones that sing like those of a deep 'cello bring out tones that sing like those of a deep 'cello.
There have been many soloists in England, where
the custom of having only three strings instead of
four made the technical part easier. In Old England, too, strolling players would conceal a small boy in the instrument, and combine treble bass and strings into a trio. In orchestra, the finale of the ninth symphony shows the contrabass at its best but a more characteristic use is found in Gluck's "Orfeo," where he uses glissando effects to represent the barking of Cerberus. A famous soloist on the contrabass was Dragonetti, who possessed a remarkably fine instrument. It was with this that he markably line instrument. It was with this that he scared the monks of San Giustina, at Padua, by imitating a thunderstorm so perfectly that he brought them out of their cells in the dead of night

#### CHOPIN'S BIRTH.

And now, the writers on Chopin are debating whether this year or next is his centennial. Musicians are a careless lot, but not to know one's own age is the height of ignorance. Yet Beethover maintained that he was born in 1772, while the records show that it was 1770. In Bonn, now, the guides show two different houses where they say Beethoven was born. This is certainly giving full value, but it leaves us to believe that the composer was twins, and born half a mile apart.

In Palestrina's case, the records were destroyed by soldiers of the Duke of Alva. There is so much disagreement about Dufay, too, that Ambros thought there must have been two men of that name. But the most startling statement on the question of age comes from an English musical history, which says that "the father of Handel was 63 years old when he was born." This makes him certainly the oldest baby on record.

It has now been shown that some of Mozari's early concertos are based on French works. All our ideals are going. Bacon wrote Shakespeare, they say, almost everybody wrote parts of Handd. and now Mozart joins the ranks. Two new concertos by Haydn have been discovered in old manuscripts of Breitkopf and Härtel.

#### VARIOUS NOVELTIES.

At a concert given by Oskar Fried, Volkmar Andreae's Symphonic Fantasie aroused much pleasure. Hausegger's "Totenmarsh," for male chorus and orchestra, was unusually effective. He is a composer whose melodic gifts deserve the highest appreciation. Vladimir Metzl's symphony was too ambitious, while Fried's own "Erntelied," for male chorus and orchestra, met with much success. is a ringing tribute, almost socialistic in character, to the dignity of labor.

It is said that Hofmannsthal has written a three act comedy which pleased Strauss so much that he has decided to set it. Oskar von Chelius has set Musikanten," has been accepted by Weingarine in performance in Vienna. "Dem Verklarten," bas been accepted by Weingarine for bartione, chorus, and orchestra, by Max Schillings, treats of the apotheosis of Herakles, and rises to a good climax.

France, the opera "Lois," by Marc Delmas made a success at Dijon. Monte Carlo heard Belle not's "Naristé," and "Le Cobzar," by Mme. Gabriell Ferrari. A concert of works by Henri Marechal showed him to be a follower of Gounod. Mauric Ravel's "L'Heure Espagnole" has been accepted by

the Opéra Comique. In Italy, Tarantino has written the opera "Manut Garcia," which sounds as though it ought to hat a pervading fragrance. Puccini can't find a go name for his "Girl of the Golden West" opera. the German papers hope that is his only t with it. Hungary acclaimed Count Geza Zich "Franz Rakoczy I." the first part of a large trilo

The piano concerto of Delius was criticiso Munich because it showed modern French tende



### Wagner and Verdi

The Great Masters of Modern Opera

By HENRY T. FINCK



THE most important date in operatic history is 1813, for in that year the greatest of the German and the greatest of the Italian opera composers were born-Richard Wagner on May 22, Giuseppe Verdi five months later, on October 19. Had these two men not come into the world, or had they chosen other vocations, how unimaginably different the course of opera would have been.

There was real danger that they might choose other vocations, for neither of them gave early indications of exceptional musical talent. When Verdi, at the age of nineteen, wanted to become a student at the Milan Conservatory he was rejected, after an examination, as not having sufficient talent; and, as for Wagner, everyone has heard the story of how his teacher one day surprised him trying to play the "Freischütz" overture and promptly told him he would "never amount to anything.

Here is hope and encouragement for those whose talent has been slow in developing. Did not Beethoven, too, find his first music lessons so irksome that he shed tears over them? And did not Weber's teacher also say to his pupil, "Karl, you may be come anything else in the world, but you will never be a musician

Brains which mature slowly are sometimes the deepest; sometimes, not always; for it was different with Mozart, Schubert, Mendelssohn, Chopin and Liszt; they were infant prodigies.

#### WAGNER'S BOYHOOD.

For poetry Wagner manifested a gift sooner than he did for music. When he was only eleven years old he wrote a poem on the death of a classmate which the teachers deemed good enough to print. Two years later he translated twelve books of Homer's "Odyssey"-proof sufficient that he had learned his Greek lessons thoroughly at the Dresden Kreuzschule, Latin, it seems, did not interest him; but he began to study English so that he might read Shakespeare in the original. Before he was sixteen he had completed a tragedy of his own, concerning which he said: "Forty-two persons died in course of the piece, and in developing the plot I found myself obliged to make most of them reappear as ghosts, because otherwise there would have been no personages left for the last acts." Here was "storm and stress" with a vengeance!

Until a few months ago the chief source of our information regarding Wagner's boyhood was the autobiographical sketch included in the first volume of his literary works. The volume of home letters "Familienbriefe") issued last year in Berlin by Alexander Duncker provides us with further interesting details, especially the first one in the collection, dated March 3, 1832, which shows that at the age of nineteen, when Verdi found the portals of the Milan Conservatory closed to him, Wagner had already been seriously accepted as a composer and had been declared a master of counterpoint by the famous Cantor Weinlig, with whom he had studied over half a year. To cite his own words

"He has trained me with such devotion that, as he himself says, I may already consider my course of study ended, and he will hereafter be simply my friend and adviser. How much he loves me person ally you may infer from this, that when mother asked him, after the first six months of lessons, how much she owed him, he answered that it would be unreasonable on his part to ask payment for a thing that had given him so much pleasure; my diligence and the hopes he placed in me would be sufficient

Wagner goes on to relate enthusiastically that on the preceding week an overture of his had been performed at the "Grosse Conzert"—a great honor, for no piece was ever played at those concerts without having been carefully examined by experts. Moreover, his piece was applauded loudly, whereas overtures by Marschner and Lindpainter had been received silently. Still further he informs his sister Ottilie to whom this letter is addressed that Breitkopf and Härtel had just published a pianoforte sonata by himself, and that he got twenty thalers worth of music for it

One might conclude from these revelations that Richard Wagner's musical education was completed at the age of nineteen; but it was only just begun. These early pieces were correct and promising, but nothing more. There was need of much more study of the masters and stimulating of his own imagination before he could produce compositions distinguished by inventive power and individuality of thought and style.

#### PRACTICAL TRAINING.

In sketching the education of Carl Maria von Weber I referred to the great advantage he enjoyed through the fact that his father was a theater manager, which enabled Carl as a boy to go behind the scenes daily and "see the wheels go round." Wagner enjoyed the same advantage through the fact that his stepfather, Gever, was a singer and an actor. When Weber organized the first German opera company in Dresden he engaged Geyer as one of his tenors, and thus Richard Wagner got abundant opportunity to become acquainted with the best operatic music then in vogue.

These early experiences did much to educate him for the work of his life. In his later essays he gave the impression that he looked on Beethoven as his his life. immediate predecessor and teacher, but as a matter of fact the roots of Wagnerism are in Weber. composer of the "Freischütz" and "Eurvanthe" did more to educate Wagner, to give his mind its peculiar bend, than all other masters combined. "Lohengrin" could no more have been written without "Euryanthe" as a model than "Hansel and Gretel" could have been written without "Die Meistersinger.

For much of the training for his career as opera omposer Wagner was indebted to his poverty, which compelled him to spend five years of his life conducting opera companies in Magdeburg, Königs-berg and Riga. This gave him a thorough practical acquaintance with the scores of the operas then in vogue. The truth that evil communications corrupt good manners and intentions was, however, demonstrated here, too. Wagner was young, ambitious, eager to succeed; he himself has told us how, when conducted some of the trivial fashionable operas of the time, he often said to himself: "Why not write such things and be the man of the hour?"

#### PARISIAN INFLUENCES

The success of Meyerbeer, in particular, impressed him. Why not go to Paris and win fame and for-tune, like that Prussian? He tried this, but found it like chasing the pot of gold at the end of a rainbow. His three years in Paris were a school of adversity, of abject poverty; they taught him to write, for his daily bread, essays and short stories, for which he showed remarkable aptitude. Musically, too, he benefited by observing the skill and scenic splendor with which they staged operas in Paris. The knowledge thus gained was of great value to him after-

ward-a point which I did not sufficiently emphasize in my "Life of Wagner." He learned more from Meyerbeer's operas, in particular, than he was willing afterward to admit. He bore sincere homage, on the other hand, to Auber, whose "Masaniello," with its dumb "prima-donna" (dancer), taught him how to write eloquent pantomimic music.

His "Rienzi," in particular, shows what Meyer-beer taught him. The "Flying Dutchman" betrays the influence of Marschner, "Tannhäuser" and "Lohengrin" that of Weber. Thereafter he emancipated himself, writing works of stupendous originality from which all others have learned since.

#### THE BEST METHOD OF TEACHING.

To return for a moment to the contrapuntal period of Wagner's education. In 1877, he told his London friend, Edward Dannreuther, how Weinlig gave him lessons. He would set exercises in counterpoint, canon, fugue, and then give simple directions regarding length, sections, modulations and so on. "But the true lesson consisted in his national and careful inspection of what had been written With infinite kindness he would out his finger on some defective bit and explain the why and wherefore of the alterations he thought desirable. I readily saw what he was aiming at, and soon managed to please him."

He added that his experience of young musicians during forty years had led him to think that music should be taught all round on such a simple plan, "With singing, playing, composing, take it at whatever stage you like, there is nothing so good as a proper example, and careful correction of the pupil's attempts to follow that example. I made this the basis of my plan for the reorganization of the music school at Munich."

Wagner considered Weinlig "the greatest master of counterpoint of his time," and his thorough training with him at this early stage no doubt had much to do with enabling him to write such splendid pages of counterpoint in the last but two of his operas, "Die Meistersinger." The incessant study in the meantime of Bach helped, of course, toward the attainment of that mastery.

To the end of his life Wagner continued to educate his mind by the study of the other great masters, and of the poets and philosophers. The ten volumes of his literary works-of which a new edition, with complete indexes, is to be issued soon by way of commemorating the twenty-fifth anni-versary of his death—bear witness to the extraordinary variety of the topics in which his alert mind was actively interested. There is no better stimulant of that ambition without which no musician can succeed than the perusal of the story of

#### VERDI'S BOYHOOD.

In 1880, when Caponi was preparing to write a life of Verdi, he received a letter from a friend expressing the hope that he would be "able at last to give the lie to the ridiculous tale started by Félix that the old and esteemed mastro Basily, excensor of the Conservatory of Music at Milan, could have found Verdi unworthy to be admitted into that institution." This letter was sent to Verdi, who replied that he did make application in writing to e admitted a paying pupil at that conservatory. In addition, he goes on to say, he went through a sort of examination at the conservatory, producing some of his compositions, and playing a piece on the pianoforte before Basily, Piantanida, Angeleri and Rolla. About a week later Rolla said to him: "Think no more about the conservatory; choose a master in the town; I recommend you Lavigna or Negri."

There is thus no doubt that Verdi was rejected. "No one replied to my application," he says. But why he was refused, he does not appear to have known. It is a mystery to this day; a mystery which only deepens when we cast a glance at what

he had done before he went to Milan.

It must be admitted that his childhood days offered little to foster a taste and talent for music. His father was an innkeeper in Le Roncole, a village of about 200 inhabitants, where the occasional visit of an organ grinder was a musical event of importance. The boy used to follow the organ grinder till he could walk no further. When he was seven years old his father bought him a spinet, on which he picked out tunes and chords as well as he could. The vullage organ made a deep impression on him, and his tather engaged the organis

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to give him lessons. After a year the organist, whose name was Baistrocchi, declared that the boy had learned everything he could teach him. As Verdi was only eight years old, and there is absolutely no evidence that he was a child prodigy, we must infer that Signor Baistrocchi did not have much knowledge to impart.

Two years later, Verdi was appointed village organist in place of his teacher, and he kept his position when he was sent by his father to the neighboring town of Busseto for a common school education, which seems to have included Latin, for one of his teachers urged him to become a priest because he had a gift for that language.

#### BUSSETO AND MILAN.

Busseto appears to have been a remarkably musical town for its size, so that the young Verdi at last got into the right musical atmosphere. The at last got into the right musical atmosphere. Ince cathedral had not only an organ, but an orchestra, and there was an abundance of amateur players and singers. There was also a Philharmonic Society, and Verdi soon obtained permission to attend its rehearsals. The director of this society was a man named Prevosi, well known as a master of counterpoint and a composer of comic operas. To him is due the credit of discovering Verdi's musical talent due the credit of discovering Verdi's muical talent and putting him in the way of getting a sound edu-cation. Verdi remained his pupil till he was sixteen. During this period control to the conductor and sassistant conductor and programs. Until he was eighteen he also retained his position as organist of Le Roncole for the munificant salary of \$8 a year!

It was for the Philharmonic Society of Busseto It was for the rhintsrmonic Society of Busseto that he wrote his first overture, when he was four-teen years old. For the numicipal band of the same town lie also wrote some military marches. Possibly his besting the big drum when these were played trained his rhythmic sense; at any rate, it gave him muscular exercise, which is a thing of which many students of music do not get enough.

Before he went to Milan he had written short symphonies, concertos, pianoforte pieces, as well as arias, cantatas and a good deal of church music, including a "Stabat Mater," all of which deepens the mystery why he was rejected at the conserva-There must have been other than artistic reasons for that strange proceeding, for a youth with such a record could hardly have been found utterly hopeless by conscientious examiners.

Probably, as in the case of Liszt and the Paris Conservatoire, rejection was no detriment. young geniuses private instruction is probably pref-erable to school work, in which very often indierable to school work, in which very often indi-vidual peculiarities cannot be considered sufficiently. At any rate, Verdi took private lessons in orches-tration and composition of Lavigna, a popular opera-composer of his time, whose instruction doubtless had much influence in shaping his pupil's mind.

How astonished those examiners of the youth from Busseto would have been had anyone told them that sixty-six years after their act the King of Italy would change the name of their institution to "Conservatorio Verdi!"

#### HIS GENIUS SLOW TO DEVELOP.

While the foregoing facts show that Verdi un-While the ferezoing facts show that Verd un-doubtedly hid some talent as a boy and a youth, it is nevertheless true that his genius, like Wagner's, was slow in developing. Mendelsson never anything more Mendelsson him as were never Night's Dream', composed the was seven-teen; nor is there as when Schubert was eighten. Ferlixing. Wagner was twenty-eight when he composed his first truly Wagnerian opera, "The Flying Dutch-man," and Verdi was thirty-eight before he wrote a work of lasting value—"Rigoletto"—bearing in every act the unmistakable stamp of his genius.

Like Wagner and all truly great men. Verdi kept on educating himself to the end of his life. The on educating nimself to the end of his life. The last act of "Rigoletto" is so wonderfully dramatic that one might suspect him of having learned from Wagner, whose "Dutchman," "Tannhäuser" "Rigoletto" was composed; but there is no reason whatever for supposing that Verdi knew anything about those operas at that time. It was not till he wrote "Don Carlos" (1867) and "Aida" (1871) that the Wagnerian influence became apparent; also the influence of Neyrbeer and the French school. His well, there would not be so much interference with "Otello" (1887) and "Falstaff" (1893) betray still the teacher's work.

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further study of Wagner, not so much in the music further study of Wagner, not so much in the musti-itself as in its conscientious adaptation to the text. Many a time, in composing these two operas of his olu age, he must have been shaded that he had known what he not have the time when he lavished his wonderful melodic and dramatic gifts on the atrocious libretto of "Il Trovatore."

#### VERDI'S VIEWS ON TEACHING.

Unlike Wagner, Verdi did not bequeath to the world any literary essays. But that he might have done this, and made his mark as a man of letters, too, is shown by many, of his letters to friends. Probably he would have written books also had it most home for what he one in a little of Mancinelli. 1robably he would have written books also had it not been for what he once, in a letter to Mancinelli, printed in the New York Herald, referred to as his "great laziness," adding: "This began with my birth, and will be my companion to the end of life."

Had I not reached the end of my space I might cite from his correspondence some interesting specimens of Verdi's wit, good sense and intellectual acumen. I must content myself with two quotations from a letter written in 1871 declining the directorship of the Naples Conservatory—quotations of especial interest to readers of THE ETUDE because they indicate some of Verdi's views on teaching and general culture of the mind:

"Since I cannot accept the honor you offer me, I pray that you may find a director who is, above all, a learned man and a martinet. Licenses and contrapuntal errors are all very well in a theatre; somepuntal errors are all very well in a theatre; some-times they are not only admissible, but admirable; but in an academy, never. Turn to the antique and

it will be an advance.

"Go now and then to performances of modern operas, but do not allow yourself to be dazzled by their harmonic and orchestral brilliancy.

"Do not neglect your literary studies. No composer is worth his salt who is not at the same time man of wide culture.'

### WHO SHALL SELECT THE PUPIL'S MUSIC?

BY ELPHA SMITHSON.

As to who should select a pupil's music, I find this to be a point worthy of consideration. I think teachers find this to be the case, that too often parents believe they are the proper ones to select the music their child is to study. Now, I wonder if it ever occurred to such parents that when they pay a teacher to give their child lessons they undoubtedly have confidence in that teacher's teaching abilities, and, such being the case, that teacher must be better qualified to judge of the music the child is to study than is the parent. There is no more reason in that than there would be in sending for a doctor to attend a sick relative, thereby implying perfect confidence in that doctor's skill and medial knowledge, and, as soon as the doctor came, to advise him as to what medicine to give to the patient. In fact, to say, "Doctor, I know that you ought to give this," or, "I am firmly convinced that you ought to give this other. I wish him to take this medicine and no other." Such is the advice the poor music teacher gets when she is endeavoring to do her best. She feels sure that she is doing the best thing for the pupil, and when she hears color and sound. the complaints of the parents it is discouraging. So often it is the mistaken idea of the parent that a piece of music, just a little beyond the ability of the pupil, is just the piece that pupil needs to study. The reason they give is that the pupil will study more diligently if he is compelled to do so. Generally the sole aim of the parent is to push the child ahead, to cause him to make more rapid progress than he has been doing, and also to save time and But where does it all end? Instead of accomplishing the desired result, it produces a lack of interest on the part of the pupil when he commences the study of a piece of music that is too difficult for him. And then, if he loses interest, who gets the and "Lohengrin" had already been produced when blame? Sometimes the teacher and pupil alike, but more often the teacher alone is blamed for the lack of interest. Too much stress cannot be laid upon this one point. If parents could realize what an influence they have upon not only the musical

### SUGGESTIONS FOR BUSY TEACHERS

BY M. C. CARRINGTON.

REAL harm may be done by a teacher's mistaken Real harm may be done by a teacher's mistaken exercise of authority and her confusion of obstinancy and firmness. Little girls and boys are very human, any sympathy and tact on the part of the teacher are inseparable from success.

inseparable from success.

Conversation on general topics is a snare to be avoided during lesson hours, but if a passage be very hard to conquer and flushed cheeks and nervous protests portend real despair, introduce tactfully some musical anecdote, perhaps of some famous some musical anecdote, pernaps of some famous composer, perhaps of some musical incident you may have witnessed; or turn to your dictionary for a short resume of the composer of the work in a short resume of the composer of the work in question; seize any plausible pretext to rest the puzzled brain for a few moments, and on returning to the charge the mental attitude will be so refreshed and strengthened that the trouble will soon

be overcome.

Little backs sometimes grow weary. Should the child be really fatigued, let her rest for a short space in an easy chair while you ask a few questions. Review the formation of the scale; give her some roblems in time to solve; ask the definitions of some of the more unusual marks of expression; if she has been studying musical history, review former lessons.

Business is business; therefore let every moment of the hour be conscientiously given to musical education. Children are quick to notice and will not respect a teacher who accepts payment for an hour's musical instruction and gives a part of that hour to other things.

Of course, the tactful teacher will recognize the advisability of permitting the pupil to leave occa-sionally before the end of the hour, should interest flagg too perceptibly or physical weariness be too evident; but a record of each lesson should be kept and the time lost at one lesson made up at another when the body is fresh and the mind susceptible to impressions.

Few students enjoy exercises until some degree rew students enjoy execuses until some edgre of technical skill is attained, but a judicious commingling of such work as Concone's and Helle's charming studies for the more advanced will so much to enliven the necessary course of the steme and more formal Czerny and Bach.

Whenever it is possible, urge that half an hour be given to severe technical work before school; the afternoon or evening practice is then anticipated with pleasure and the work accomplished of a much better quality.

One student was greatly stimulated and interested by the discovery that her teacher not only practice exercises daily, but was using the later numbers o the very same course (Mathew's Standard Graded Course) which the student was attempting.

There is no mental quality more important to be awakened and strengthened than imagination. The beginner who can fancy that a monotonously recurring chord represents the efforts of an old grantfather to spur on the dancers by patting his foot is on the high road to correct interpretation.

Insist that every piece attempted be considered as a whole; get the child's views on the subject of the picture the composer wishes to present and begin early to show the intimate analogy between

It is a good plan to mark scholars in their reports on interpretation, technique, reading and memoriting, as well as the more general marks on their lessons and average in practicing. They then see exactly where they are deficient and try to attain higher mark on that branch next time. Since duets with the teacher are usually regarded as as unequaled treat, make them a reward of merit and decline to play with a child who fails, from careless ness, to accomplish a given task.

In conclusion I would suggest the plan of a company lesson," which is very successful with young pupils.

The teacher retires occasionally to a seat at some distance from the piano, and, announcing that she will impersonate "company," requests a varied proramme from the youthful performer.

Every child loves to "make believe," and the game is usually entered into with high glee.

The teacher gets a good idea of the childish repo toire and obtains a much more accurate impr of tone production, position and pedaling than whe close to the piano.

### GARCIA THE WONDERFUL

The Story of the Teacher of Jenny Lind

An Account of the Most Remarkable Career in the History of Musical Education—How One Man Lived to See a Century of Musical Advance in Which it Was His Privilege to Take an Important Part.

whose honor it was to know personally more of the great composers, singers and performers of the world than it is likely any other musician will ever second year closed his career as a teacher, a singer, an author and an inventor. It is unlikely that the who in 1825-26 had been an important factor in the first real Italian opera season in New York, and had been the teacher of Jenny Lind, should live to congratulate his friend, Charles Klcin, upon the success of his play, "The Lion and the

country, seems almost beyond belief. Mr. M. S. Mackinlay, M.A., Oxon., the author of the recently published "Garcia the Centenarian and His Times," who is himself the last pupil taken by the master, and is the son o Antoinette Sterling, one of Garcia's best-known American pupils, gives us, in the following quotations, many interesting aspects of the noted teacher's life. Seven years before the outbreak of

our second war with England and during the Napoleonic invasion with Spain Manuel Patricio Rodriguez Garcia was born at Zafra, in Catalonia. His family name of Rodriguez had been changed to Garcia by his father, who assumed the latter name as a nom de guerre. Both of his parents were noted opera singers. At the time his birth Beethoven, Schubert, Auber, Bishop, Burney, Haydn, Cher-ubini, Halèvy, Meyerbeer, Paganini, Rossini and Spohr were all living, and many of them had yet to become fasohn and Brahms were not even born. Gounod, Wagner, Verdi and Liszt were still school boys when Garcia was a full-blown operatic baritone. At the time of his birth Garcia's father was achieving great success with his original mono-drama, "El Poeta Calulista." Garcia's sister Maria, who was destined to become Mme. Maria Malibran, one of the most famous of all opera singers, was born in March, 1807.

Part of the master's youth was spent

in Naples, where he was placed under the careful tuition of the famous tenor Ansani, Zingarelli and his own father,

#### FIRST ITALIAN OPERA IN NEW YORK.

Manuel Garcia's operatic début was made in New York City on November oth, 1825. His sister Maria (Mme. Malibran) made her début at the same time. The opera was "Il Barbière," and the com-

pany was one which the elder Garcia had brought to America largely through the managerial enterprise of Signor Daponte, who had acquired fame as the librettist of Mozart's "Don Giovanni" and "Cosi Tau Tutle." The performances were exceedingly successful, and one interesting incident was the we making of Fitz-Greene Halleck, one of our first American poets, who became an ardent admirer of the little Spanish prima donna "Maria Garcia." It is fascinating to note the contents of contemporary newspapers, which at that time announced such things as the death of Jefferson and John Adams, the vague possibility of the adaptation of steam to navigation, as well as the death of Czar Alexander I of Russia, the news of which took over two months to reach New York

Later the elder Garaia took his company to Mey-Later, the elder Garcia took his company to Mexico and upon the arrival found that all of the scores had been left behind. Nothing dismayed, the impresario showed his ability by sitting down and writing out the entire score of "Don Giovanni" from memory. A later investigation showed that he had

On July 1, 1006, there died in London a man made comparative few omissions. Could any our present-day impresarios perform such a feat?
The following is also an indication of the kind of

work that was expected of musicians in those days: It was customary in those days for managers to allow their artists nine days to learn a two-act opera, For three acts the time would be increased to twelve days, and for four acts, sixteen. That the alder Garcia did not always allow so much is borne out by the statement which Maria Malibran used to make, that on one occasion her parent bade her learn a rôle in two days and sing it at the opera.

JENNY LIND

"I cannot do it, father."
"You will do it, my daughter; and if you fail in any way I shall really strike you with my dagger when I am supposed to kill you on the stage."
"And he would have done it, too," she would add,

"so I played the part."

Work of this kind, however, proved such a great strain upon the younger Garcia that his voice was seriously injured. He set out for Paris in 1827 with the hope of repairing this injury and also to meet his sister Maria who, in the meantime, was very unhappily married to M. Malibran, a French merchant three times her own age. He had been thrown into prison for debt and the singer had escaped to Paris. Garcia resolved to devote his time to teaching and after a short time spent as a soldier in the war in Algiers he returned to Paris and commenced his physiological investigations, which resulted in the invention of the laryngoscope.

#### MALIBRAN'S WONDERFUL SUCCESS.

At the same time Malibran commenced the most remarkable part of her career. Everywhere this

wonderful contralto was heralded as the greatest singer of her day. The fees she received were said to have been far in excess of those paid any other singer. In 1836 her marriage with Malibran was annulled and she married the well-known violinist, C. de Beriot. Shortly thereafter she was seriously injured by a fall from a horse and after a few years died at the age of twenty-eight. She was overcome with exhaustion at a concert in England and her last days were spent in a delirium during which she would break out into snatches of songs from her

After the death of Malibran in 1836, Garcia devoted himself to teaching and achieved fame rapidly. His first successful pupil was his sister. Pauline Garcia Viardot. George Sand called her "the personification of poetry and music," and her art, Later, Richard Wagner indicated how thorough the training of Pauline's brother had been by stating that Mme. Viardot read a whole act of "Tristan and Isolde" at sight. When Bayreuth was

founded Wagner invited Garcia to train the leading singers.

#### TENNY LIND.

Undoubtedly Garcia's most notable pupil was Jenny Lind. Her wonder-ful voice had been discovered in her native town of Stockholm by Mlle. Lundberg, a dancer at the Royal Opera House, who heard the child singing to a pet kitten in front of her home. Through faulty instruction her voice was much impaired and when she went to Garcia in 1841 (shortly after he had been appointed professor of singing at the Paris Conservatoire) he at once withstanding the injuries that had been done to it.

Moved by her evident distress, he

recommended her to give her voice six weeks of perfect rest—to abstain during the whole of that time from singing even so much as one single note, and to speak as little as possible. Upon condition that she strictly carried out these injunctions he gave her permission to come to him again when the period of probation was ended, in order that he might see whether anything could be done for her. Intense, indeed, must have been the relief when these six weeks had at last expired.

Jenny Lind's consequent success is now a very conspicuous part of the

history of song.

Jenny Lind had the priceless power of taking pains, added to which hers was a glorious voice, properly develped under her master's tender care The combination of these gifts, mental and physical, enabled her to overcome and to reach the lofty position which she retained up to the time of her retirement from public life. Her career was the pride of her fellow-countrymen. and the name by which she became known, "the Swedish Nightingale." acted as a constant reminder of her nationality.

### MARCHESI AND HER PUPILS.

Among his other famous pupils was Matilde Grauman, now known as Mme. Marchesi, who says of him in "Marchesi and Music:"

"I need scarcely mention how the maestro's clear, intelligent and thorough method furthered my artistic efforts. His ideas on the female voice and its development were a revelation to me, and they were the foundation of my future career. With Nicolai and Mendelssohn I had only studied classical music; now Garcia initiated me into the style of the Italian school, as at that time a florid execution was the principal aim of all good singers. The composi-tions of Rossini, Bellini and Donizetti were the chief objects of study and I was obliged, therefore, to work away at countless scales. arpeggios, etc., and what was worse still, with the metronome, which sometimes rendered me almost desperate."

Through Marchesi, Garcia became the "grand teacher" of her famous pupils-Suzanne Adams,

shown by music-students to their teachers, so common that an exception is almost as conspicuous as a death from starvation. If the music student errs in the matter of loyalty it is usually in

good trait, may cease to be beautiful and go to seed.

When a pupil is forced to leave me and vows eternal fidelity, I am always moved, but I endeavor to point

out to him the fact that there are many others in

pupil can show me is to learn wherever, whenever

and however he can; and if he can utterly outstrip

me in this art I shall love him as a mother her

TEACHING AND WRITING. The surest way to learn a thing is to teach it to others. The next best thing is to write about it.

As to teaching, do not argue that you can get

pupils. If you cannot get a pupil at a respectable price, then teach for no pay. You will find that you cannot teach for nothing. For every lesson

you give you will be paid in knowledge of your own

work, knowledge of the art of teaching and knowl-

edge of human nature. You will receive that which

you cannot buy at the best-equipped conservatory of music in Europe or America. You will make friends that will lighten the dark hours of life, and

you will make pupils who will be as the children

of the history of a certain industry of which his

and school-not what is taught in the class-room. The student alone learns to think. That is seldom

taught by a teacher. To learn this greatest of ac-

complishments from a teacher is about as difficult as to learn swimming by listening to lectures on

the subject in a drawing room. Men learn to think

and to swim when they must do those things to be

The student without a teacher may learn sight

reading. This accomplishment may mean the bread of life to him some day. There is only one way in which human beings have ever learned to play

AN APPETITE FOR MUSIC.

The student alone has the keen, healthy appetite

for good music that a growing boy has for a Thanksgiving dinner. He enjoys every morsel of it,

and digests it, too. His more fortunate brother in

the city is too often the victim of chronic musi-

cal indigestion. He dallies with his abundance of

good things, has a keener ear for mistakes than he

has for music and gets his greatest pleasure in find-ing fault with the service. The student alone can

learn the valuable lessons of concert management

and bring a teacher to his door by the same stroke

To the student alone I would say, the best artists are human beings, like yourself. With very few exceptions they have suffered privations and dis-

usually are well stocked with sympathy and horse-

sense. You can bring them to your city, town or village, one by one. Getting them there at your

mercy, you can pump them for advice on anything

thank Him for nothing else. Thank, too, the men and institutions that will not give you what you

want and who drive you to devise your own ways

and means. Thank your enemies, they are your unconscious friends, and the day will come when

you will divide your substance with them and out

of pure gratitude for the time when they opposed

you and made you strong. An enemy is simply a

Thank God for obstacles and privations if you

appointments that you have never tasted.

from technic to travel.

friend turned wrong side out.

at sight. That is by playing at sight.

pamphlet about it as soon as I get home.'

direction of excess, and this, like every other

Calvé, Eames, Gerster, Melba, Nevada, Sanderson,

Other famous pupils Garcia taught personally in Paris were Johanna Wagner (niece of Richard

In 1848 Garcia went to London and remained in he English capital the rest of his days. In 1848 he was appointed a member of the faculty of the Royal Academy of Music. Among his early London pupils was Stockhausen, who was afterwards to become the teacher of such famous singers as Geo.

this line of work who are as experienced and as conscientious as myself. I tell him that I have never met a man or woman in my line of work who knew so little about it that I could not learn something there; and the highest loyalty that a In 1854 he invented the "Laryngoscope," which although is little more than the combination of the little dental hand mirror with a larger mirror adjusted to reflect a ray of light upon the smaller mirror in the mouth and thus reveal the various organs that had been previously concealed, was destined to have an important bearing upon the

physiological study of the throat.
In London, Garcia taught Charles Santley and and Antoinette Sterling. In 1895, with the assist-ance of Mr. Hermann Klein, now of New York, Garcia wrote and published his "Hints on Singing," a very unusual work for an octogenarian author.

#### A REMARKABLE BIRTHDAY.

Garcia continued teaching until he was ninetysix years of age, and more remarkable still is the fact that he lost very few lessons from illness during these last years. On his one hundredth birthday. March 17th, 1905, he was received by the King at Buckingham Palace and his Majesty was "absolutely amazed at the vitality he displayed." Distinctions of every description were showered upon him, including the insignia of Commander of the Royal Victorian Order (English), the Great Gold Medal for Science (conferred by the German Government only upon the most distinguished scientists), Grand Cross of the Order of Alfonso XII (Spanish). Musical and Laryngological societies rom all over the world sent representatives, and the entire day was one of the most memorable in the history of both music and surgery.

#### STUDYING ALONE.

BY RALPH WYLIE.

It is hard to study a complex subject alone, just as it is hard to earn a fortune without assistance. I say to earn a fortune-not make one. The student earns his mansion; he cannot make it. magazine writer has said that the dollar you earn compares with the dollar that is given to you just as your own children compare with other people's. A principle of technique, dug out of the nothingness by the sweat of your own brain, brings a joy to your soul compared with which the distinctions of later life are as champagne gone stale.

If one has enjoyed a period of good instruction he can sometimes profit most by studying for months alone. The process of dry farming is mak-ing a rich country of the Texas panhandle and western Kansas. They have a little rain there, early in the season. The farmers harrow the ground over and over until the surface is a blanket of dust. The moisture that is in the ground then remains there through the hot, dry weather, and gets its work in on the seeds of the corn, the wheat and alfalfa. The crop is surer than in places where rain is plentiful. The seeds never rot and they have no smut. The student who is forced to dry-farm on a little of the rain of teacher's lore very often achieves a healthier, purer growth and just as vigorous as his more fortunate brother of the music center. As to future rains or opportunities for les-sons, don't let us forget that where there is a will sons, don't let us forget that where there is a will there is a way. The student who is determined. with the determination that wins everything worth having, simply cannot be prevented from achieving his purpose, and he will always get there before it is too late. The only way to prevent him is to put an end to him.

The most common cause of discouragement to the student who is left to his own resources lies in one of the noblest traits of human nature-the trait of lovalty. I have seen the loyalty of soldiers to their flag, of college boys to their school, of pa-

HOW AMERICAN STUDENTS DIFFER FROM EUROPEAN STUDENTS. tients to the physician who saves them from death. I have never seen firmer, sweeter loyalty than is shown by music-students to their teachers. It is

BY G. W. CHADWICK.

THE American student of music is a radically different type from his European brother or sister.
As a rule, the European student, especially the Ger-As a rule, the European student, especially the German, accepts without question the suggestions of his teacher, whether he understands the reason or not. His teachers expect this of him, and have little patience with any other attitude. As long as the student is with him, he is merely a student, and his likes and dislikes, and his personality are not considered. He is led to believe that in time he will know what is necessary for him to know, if he is sufficiently obedient, and perhaps in the end this may be true. In this way the student considers his eacher responsible for his progress, and never thinks of asking the question so often heard in our schools-"How long is this going to last?" or "Do you think I am making progress?" etc.

#### THE CASE OF THE AMERICAN STUDENT.

With the American student the case is radically different. The earnest student, as a rule, is ambitious, a hard worker, full of confidence, and sometimes of conceit, and he claims the right to know the reason of things. He is inclined to be impatient of restraint, and sometimes to do his work in a superficial way. He has little reverence for tradition, and is very prone to begin his edifice at the attic rather than the cellar. He has the proverbial "sweet tooth" common to young animals and is apt to prefer Chaminade and Debussy to Beethoven and you will make pupils who will us as the of your very heart's blood.

Once I spent a half day tramping across a western prairie with a man whose genius as a writer, philosopher and organizer has profoundly influenced his generation. I asked him to tell me something the property of the p Mozart. He does not always show his teacher the outward respect that is required of the European student, and he is often "fresh" even when he is not original. But for all that, he may refer to his teacher behind his back as "the old man," or perinstitution contained a flourishing department. He replied, "I am sorry to say that I know nothing about that line of work. I shall have to write a haps apply other endearing epithets to him; he is the soul of loyalty when once he is convinced that his teacher is really teaching him, and his gratitude and affection are permanent. This is the great and moment's reflection will show that the most principal reason why, as before stated, a teacher valuable lessons in the life of an artist are those learned elsewhere than in the studio of his teacher. should be one of great personality and authority Besides, he sometimes needs these qualities for self-Emerson remarks that the education that profits the child most is in what he learns between house defence

#### TWO CLASSES OF STUDENTS.

Music students of talent may be divided into two classes-those with executive and technical gifts and those of poetic sensibilities. When these two elements are combined there is a good chance of producing an artist. Many people mistake a passion for music, especially for the sensuous expression of music, for real capacity. On the other hand, there are some of great natural technical gifts who are insensible to poetical expression. I am grieved to say that there is also a third class, who study music because they have an idea that it is an easy and profitable industry, much to be preferred to some honest manual labor, for which they are much better adapted. One of the great problems of musical education, as far as the student is concerned, is the suppression of the unfit. The art of music ir this country will never receive its due respect until its votaries are those who have been born with a hearing ear and an understanding heart.

Far be it from me to disparage the conscientions efforts of the humble student and teacher, who, often against great obstacles and with little encourage ment, struggles bravely on, perhaps in some remote locality where great music is never heard, content if now and then he may awaken in some young mind the same love and enthusiasm which fill his own soul. He is doing a great work, a work which perhaps no one else could or would do, and if this ever becomes a great musical nation it will be largely due to his patient and unselfish devotion. But for him some of us would not be here, and we honor him with all our hearts. And if America ever produces a truly great and original composer he is quite likely to come from these ranks.-The New Music Review.

Music is at once the product of feeling and knowl edge, for it requires from its disciples, composers and performers alike not only talent and enthusiasm, but also that knowledge and perception which are the result of protracted study and reflection-

### TEN DAILY PRACTICE RULES

BY FOREMOST VIRTUOSOS AND PRACTICAL TEACHERS the interesting series started last month in which Mrs. Bloomfield-Zeisler, Perlee Jervis, B. J. Lang, J. J. Hattstaedt and others have participated

assist the student in his every day work, to which many of the most able and successful teachers of the day have contributed.

Special note: Owing to the unusual amount of excellent material we have received from our con-tributors we found it impossible to include more than a few sets of rules in the last issue. readers will find those which appeared in the April

ETUDE as valuable as the following in every respect.

It would be impossible to include in ten rules suggestions and advice that would govern more than a very few of the conditions for profitable practice which every enthusiastic student should observe. Moreover the very idea of a hard and fast rule is unpleasant to contemplate, but by requesting a number of our contributors to send us sets of suggestions relating to those conditions and things which they consider the important factors in assisting the pupil to get the most out of the practice period we that many very valuable hints might be evolved. The results have been more than satisfactory to us and we feel that our readers are to be congratulated upon the enthusiasm and interest which the following well-known writers have taken in this very attractive symposium. As these rules represent a "digest of the experience of many very successful men and women they are worthy of preservation. In order to place the matter in more practicable form for the use of the student and teacher we will attempt to select those rules upon which the greater number of the following writers agree and make a set which will be published in the next issue.

#### RIND VOUR WEAKNESS.

It it possible that there may be some little flaw in your practice, that these rules will help you to detect. Naturally you will find much divergence of opinion upon some matters. Here you must do your own thinking, and decide what is best for your own needs. The Etude will always welcome suggestions from teachers and students upon sympos ums of this kind. We earnestly and sincerely desire to help as many of our readers as possible and we shall appreciate your cooperation and support.

Some of the following writers have written along a slightly different line, but these articles are none the less valuable.

#### AMY FAY.

(Ptanist, teacher and lecturer. Author of the widely read book "Music Study in Germany." Pupil of Taustg, Liszt and Deppe.)



1. What is the first thing to be done in practicing on the piano? The pupil must clip his finger nails so that they will not rattle on the keys. They must be closely rimmed in order to permit the round, cushioned finger ends to press down the keys softly and firmly, and make a beautiful touch

2. Touch is the most fascinating branch in piano study, and the most concentrated attention should be devoted to cultivating it Every student should have a trained ear to be able to

detect whether they have a touch formed on correct principles. This trained ear can only be obtained through association with a teacher who has a similar gift, and who can show the pupil how to hear himself play and how to discriminate between "what is" and "what ought to be" The teacher must be able to illustrate by his own playing what is right and

what is wrong in the touch of the pupil. 3. The pupil should not sit too high, but should regulete his seat so that his elbows would be low and not way above the keyboard. Sitting high is a pernicious habit, and one which is avoided by artists. People have an idea that if they sit high it facilitates their execu-

A collection of suggestions and hints designed to tion, when precisely the reverse is the case. With the elbows low and close to the side, the play of the fingers is much freer and lighter, because the arm does not bear down upon them. It is almost impossible to get the piano firms nowadays to send a low stool, and these high and most inartistic pinnacles or benches we sit on are the vogue. Artists who spend many hours daily at the piano know very well that a chair is the most comfortable and steady seat. For a tall person the chair should be cut down an inch and a half, or even two inches. Seventeen or eighteen inches from the floor is about right for the average size person.

4. The proper position of the hands on the keys is of great importance to the student. The fingers must not only be as curved as possible, so as to play exactly on their tips, but the hand should be very much turned out, so as to make the knuckles of the fourth and fifth fingers higher than those of the first and second. In doing this the elbow must not be thrown out in a triangular position, but the turn must be made from the wrist. The thumb must also be slightly curved and quite free from the hand. Many persons impede their execution by not keeping the thumb independent enough of the rest of the hand. The moment it contracts, the hand is enfeebled. Pupils must be trained not to let the thumb slip under the hand. bject of turning the hand outward is to favor the fourth and fifth fingers and give them a higher fall when lifted. This strengthens them very much and gives a bigger tone. It also looks much prettier when the outer edge of the hand is high. Deppe was wont to say, "When it looks pretty, then it is right 5. Five finger exercises are the things which most

pupils dislike and shirk, and only the severest discipline on the part of the teacher will make the pupil take the daily dose of them which he requires. The simple up and down finger movement is the best preparation for the scales, which should be practiced every day. But not for a whole hour, as I used to do them when I first went to Germany! Ten minutes per day is sufficient, if studied with care. The two main axioms are, to lift the fingers and to avoid stiffening the wrist. The pupil in his effort to produce a loud tone invariably iffens the muscles of the wrist and makes them tense like whipcord. He will never be able to play a scale correctly in this way, but he should test his wrist by practicing the scale with each hand separately, feeling the under part of the wrist with the hand which is not playing. He will then detect at once whether the tendons of his wrist are tense and hard, or supple and easy. The thumb should not be turned under, as this throws the hand out of position twice in every octave. One should turn a little on each finger end, press it firmly down to the bottom of the key, and screw it round, as it were, on a pivot, till the next finger is brought over its own key. In this way one prepares for the thumb, which is kept free from the hand and slightly curved. By turning the wrist sharply out, the thumb is brought down on its own key in the proper curved position. One must avoid throwing out the elbow, however in turning out the wrist. The direction of the hand in running passages is always a little oblique,

6. After practicing five finger exercises and a scale for half an hour the pupil should take up the Etudes of Czerny or Bertini and practice those for half or three-quarters of an hour. As he advances in technical acquirement he may substitute Cramer for the above named, and by this route he will arrive gradually at Gradus ad Parnassum, by Clementi.

7. The classic writers are the ones which form technic and style. Schumann and Chopin should not come before Bach, Mozart and Beethoven. Mozart's music is the best, most substantial and the most invaluable for finish and facility of technic. It is also a source of great delight for the youthful student.

8. Always count unless you are otherwise instructed by your teacher or have mastered your piece. This is of greatest importance.

9. Practice each hand separately unless otherwise directed by the teacher. This is the quickest method, as it compels analysis of the piece or study into its

10. Always practice with as much care as you do when your teacher is present. Aim to teach yourself in the absence of your teacher.



EMIL LIEBLING.

er, composer and lecturer. Pupil of Ehrlich, Kullak, Dorn and Liszt.)



censorshio

I. Systematize your work, but do not become a slave to your system. Have a daily routine of purely technical work, embracing scales, arpeggios, five-finger work and wrist studies.

II. Utilize all finger work in a variety of touches; the slow, firm legato, the light and fast legato and the wrist staccato.
III. Divide objects of

study: First examine the new task as to its key, notes and time; later the marks of expression, phrasing, and, finally, its meaning and interpretation.

IV. Hear yourself practice, and exercise strict self-

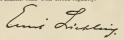
V. Analyze each composition as to its construction, and acquaint yourself with its composer; his life, peculiarities and moods may furnish a clew not otherwise obtainable. VI. Cultivate sight-reading and memorizing; both

are valuable aids to musical progress.

VII. Do not endeavor to play as well as anyone

else, rather try to develop along your own lines. VIII. Take every opportunity to hear others; you will thus learn what to do and what to avoid. IX. Practice slowly, then still slower, and finally

X. And do not ask "how long it will take." In addition read THE ETUDE regularly.



#### JAROSLAW DE ZIELINSKI. (Ptantst, teacher and writer.)



say the least, a risky venture; for the requirements of a beginner are quite different from those of a third or fourth grade student, whose work again differs considerably from that of an accomplished player, still a student.

To put down ten rules

that should govern the stu-

dent's work would be, to

Assuming, however, that the one who is to profit by these rules is of a grade where Bach's Two Voice Inventions and Cramer's

Studies are part of the curriculum, the suggestion that follows should influence also those whose teachers have deemed it wise to exchange von Buelow's strict and narrow paths for the more phantastic and more modern offerings of Jensen, Neupert, Winding, Fuchs, and others.

Students, particularly those of an inquisitive turn of mind, should know that before Cramer there was Clementi, the eminently superior Roman as regards tech-nique; his mantle fell on J. B. Cramer, and in the Gradus ad Parnassum of the former, as edited by Tausig, and the Selected Studies (by von Büelow) of the latter, one can find all the art of solid pianoism.

Technique-such works as are offered us by Tausig, Philipp and a few others whose problems and enlightenments have been put forth not for the enrichment of publishers but for the benefit of students with hands that are straight and hands that are crooked-technique should receive daily the student's undivided attention

Bach and Clementi, or Cramer, or some other master-

writer of studies, would receive the next consideration,

requiring great activity of the mind; rhythmic as well

as key problems are here of constant recurrence.

ias, impromptus, idealized dance forms, sonatas, pre-

ludes, fugues, etc. What a wealth of offerings to choose from, and yet the publishers are constantly at

it, putting forth so-called modern utterances, as if bent

upon the task of making us forget everybody, from

Domenico, the son of Alcssandro Scarlatti, to Chopin,

Following rules, carciully observed and carried out

with patience and sincere application, will prove bene-

1. Intelligent technical work; this means slow work

2. Scales should be clean, double thirds, double

3. Rhythmic problems should not be neglected, and

those offered by Ferdinand Hiller in his Rhythmic Studies will promote a sound knowledge in a direction

4. To get a good idea of the piece to be studied, take

notice of the tonality, of the tempo, themes, modula-tions, repetitions, etc. Take notice of all chromatic al-

terations, and remember that all such, unless cancelled,

5. The greatest of artists establish promptly and per-

manently a certain fingering for the piece he wishes to play; if a teacher knows his business he will give

phrasing depends on absolutely correct fingering. When the mnemonic work begins, surprisingly quick results are obtained if the fingers find their proper places.

6. Watch your touch, the phrasing and expression

marks; these things develop the character of the music, and if the teacher fails to explain that a Polonaise is

a broad, stately movement, take cognizance of the

breadth and dignity. The mæstoso of Chopin's Op. 53

does not imply allegro; this famous morceau overflows

we often hear it nowadays; unfortunately it adapts it-self to the vagaries of virtuosi and their imitators, but their playing is seldom authoritative.

7. A quiet scance with the work to be studied opens to one's mind a clear view of the spiritual conception of the piece, which conception is oftentines neglected for the sake of the mechanical work.

8. Practice everything in small sections of two or

four measures at a time, with the closest possible ob-

servance of all technical requirements; playing a piece

through once, twice, or a dozen times will not develop

a knowledge of it or of its technical problems, which up oftentimes when least expected and should

9. Do not depend on the pedal for a legato tone; a

spiring legato as well as its direct opposite, a crisp staccato touch, are absolutely indispensable, and can be acquired only with patience and intelligence. The use of the two ordinary pedals, individually and collec-tively, depends on conditions easily explained to a stu-dent that has a reasonable knowledge of chord rela-

10. At least one hour a day should be given up to mnemonic work, which again should be based on a fun-

These and other suggestions as regards daily practice depend on the intelligence of the papil as well as

be worked over by themselves.

damental knowledge of harmony,

indication at the beginning, and play it with

sixths, and double octaves (from the wrist) to be prac-

ticed with all possible gradations of tone.

are always good for the measure

Slow work, because speed and good work

in technique with a special stress on perfect independ-ence of fingers, and a development of strength in every

Henselt, Liszt and Saint-Säens!

### THE ETUDE

ALEXANDER LAMBERT.

(Teacher, pianist and author of technical works.)

t. Always practice systematically. Seldom practice over four hours a day. Don't think by practic-Lastly comes the work on the so-called pieces; fantas-ing six or seven hours a day you will become a practices four hours a day.



Your fingers cannot stand so long a strain, and if you persist, they will take their revenge a few years later, when your fingers will begin to lose their strength and surety. A student who cannot accomplish much in four hours, will not in six. 2. Divide your hours for

practicing thus: One hour and a half in the morning; the same in the afternoon, and one hour in the evening. In the morning, devote half an hour to five-

finger exercises and scales; half an hour to your etudes and half an hour to your sonata or piece. Do the same in the afternoon. The hour in the evening may be devoted to reviewing your last

3. Do not practice your whole lesson every day; divide it into equal parts. You can learn one page a day, where you could not learn two or three.

4. Always practice slowly and carefully. If you come across a difficult passage, practice it with each hand separately, repeating the passage first slowly and with strength, and then faster and more softly until you have mastered it.

music that is fingered, not by experimenters, but by musicians of repute; or he will—out of consideration for a certain kind of a hand, which may not find the printed fingering adaptable—he will finger the music, and it should not be slighted, for correct playing and 5. As soon as you feel the least tired, stop and rest. Finger cramps, sprained wrists, etc., are often the result of carlessness. It suffices to practice a few minutes with a tired wrist to incapacitate you from using your arm for weeks.

6. Learn from the beginning to listen to yourself. This is too often overlooked. Listen to yourself as though you were listening to another. You will thus avoid many faults.

7. Take care while practicing that your arm and wrist feel perfectly easy. As soon as you feel it stiffening, it is a sign that you are not practicing

8. Practice with as much strength as you can with with boldness of phraseology, masterly continuousness of purpose, brilliancy, and characteristics which distinguish the national music of Poland; it is not a Galop, and Chopin never intended to have it played the way a loose wrist

9. Always sit straight, with the shoulders thrown well back, and far enough away from the piano to be able to move your arms with perfect freedom.

10. Do not endeavor to practice with expression before having mastered your piece technically.

LOUIS G HEINZE (Teacher and writer.)

I. Have a fixed time for practice. Let quality come first. Quantity will follow.

2. Go to your practice with love, a free mind and the will to concentrate your mind upon your work. 3. Map out your work in advance, be systematic, change your work at least twice each hour.

4. Practice only what has true worth; life is too short to squander any of it upon useles's musical

5. Practice slowly, the only way to gain speed. 6. Practice piano and pianissimo, the only way to

7. Listen to your playing with mind as well as ear. 8. When mind and body are tired, rest yourself by reading a musical essay or biographical sketch, 9. Practice repose and style. Your playing should

look as well as it sounds. o. Have high ideals. All your practice should be towards developing the best in you.

Louis G. Heinze.

TEN PRACTICE RULES BY ROBERT SCHUMANN (Taken from Schumann's famous "68 Rules for Youag Musicians.")

I. You must sedulously practice scales and other finger exercises. But there are many persons who imagine all will be accomplished if they keep on spending many hours each day, till they grow old, in mere mechanical practice. It is about as if one should busy himself daily with repeating the A B C as fast as possible, and always faster and faster. Use your time better.

Play nothing, as you grow older, which is merely fashionable. Time is precious. One must have a hundred lives if he would acquaint himself only with all that is good.
3. Consider it monstrous to alter, or leave out

anything, or to introduce any net fangled ornaments in pieces by a good compor r. That is the greatest outrage you can do to art.

4. Love your instrument, but do not have the

vanity to think it the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers, that the highest manifestations in music are through chorus and orchestra

Without enthusiasm nothing real comes of art. 6. You should neither play poor compositions, nor even listen to them, if you are not obliged to. 7. Dragging and hurrying are equally bad faults,

8 Never dilly-dally over a piece of music, but attack it briskly; and never play it only half through. 9. Play in time. The playing of many virtuosos is like the gait of a drunkard. Make not such your models.

10. You must not only be able to play your little pieces with the fingers; you must be able to hum them over without the piano. Sharpen your imagination so that you may fix in your mind not only the melody of a composition, but also the harmony belonging to it.

[EDITON'S NOTE.—Owing to the unusual interest taken is the Ten Fractice Rules Symposium, there still remain some important contributions for which we have as yet been unable to find space. In the next of Mr. W. H. Sherwood, Leopod Winkler and T. 6. Sept.

#### WHAT THE MASTERS THOUGHT OF DANCE MUSIC

A FEW moments reflection will bring to the mind of the reader the great influence of the dance upon the works of the masters. Exclusive of the Nocturnes, Fantasies, Ballades, Sonatas, Ídyls, etc., most piano music is cast in the dance forms. Mr. H. T. Finck, in the New York Evening Post, says of

the dance music of the greater composers:
"The number of the Bach dances is legion.
Mozart said that he who could not create any good dance music was really no good composer. Beethoven wrote thirteen Landler and other dance pieces. Nothing gave Schubert more pleasure than to sit at the piano while his friends were dancing, and improvise those entrancing waltzes which Liszt's version made still more fascinating, and which all pianists play con amore. Chopin wrote no fewer than fifteen waltzes. Brahms wrote waltzes not only for piano but for the voice, and called them 'love songs'—Liebesliederwalzer. Wagner wrote a waltz in 'Die Meistersinger.' Tchaikovsky introduced one in a symphony.

"Yet our pedantic orchestral directors are trying to be more dignified and exclusive than Beethoven, Schubert, Chopin, Brahms, Wagner and Tchaikovsky! The Strauss waltzes are really intended for the concert hall quite as much as for the ballroom. They are animated by a poetic rubato, or capricious coquetry of movement, which raises them far above ordinary dance music, and makes them quite as worthy of a place at symphony concerts as Chopin's waltzes at piano recitals. Let us have a little less pedantic dignity, a little more emotion and human nature about our concerts, and good music will make more rapid strides in popular appreciation.

"Too much dignity is the death of art. Let 15 recall what happened in Vienna some years ago when Hans Richter put a Liszt's rhapsody, Grieg's Peer Gynt suite, and Weber's 'Invitation' on a Philharmonic program. The result was that even Dr. Hanslick, the most academic and pedantic of the critics, was obliged to write: "The public was jubilant, entranced by the brilliancy of the perform ance, and the pieces. It was really a blessing not to have to listen, for once, to "profound" music only, not to be led along dreary, stony abysses by Ham. lets, Manfreds, Ibsen and Schopenhauer

### THE ETUDE GALLERY OF CELEBRATED MUSICIANS

How to use this gallery. 1. Cut on dotted line at left of page (this will not destroy the binding of the issue). 2. Cut out pictures, closely following the outline of the picture. 3. Use the pictures in class work or club work. 4. Use the pictures to make musical scrap books of portrait and biography by pasting in the book by means of the hinge on reverse of the picture. 5. Paste the pictures by means of hinge on the fly sheet of a piece of music by the composer represented.



Joseph Joachim Raff





Eduard Schiitt



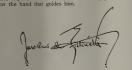
Alexandre-Félix Guilmani



Adelina Patti



Joseph Joachim



## HOW TO PRESERVE THIS VALUABLE COLLECTION

This page is designed to furnish music lovers with portraits and concise biographies of the great composers, planists, conductors, eingers, violinists and organists.

Each ETUDE reader to secure seventy two very valuable portrait-biographies during the year, which could only be obtained otherwise by purchasing numerous, and the properties of the properties of the properties of the portrait-biographies. We more practical plan could be a possible of the properties of the properties. The series started with the February deviced for Children's Chibs and the teacher who employs it with all her pupils will be find the properties of the prop

#### EDWARD SCHÜTT.

Schürr was born in St. Petersburg, October 22, 1856. Quite early in life he came under the influence of Anton Rubinetain with whom he was on terms of personal friendship. It was through the parents were persuaded to allow Eduard with distinction from the St. Petersburg where he studied under Jadassohn and Richter. After completing his course at career in earnest and went on tour. In ance of Parsifal in Bayreuth, where he was accorded the signal honor of an address from Wagner in person. From 1884 to 1887 he again went on tour. Since then he has devoted himself to composi tion, and has remained principally in Vienna, where he also does a little teach-He spends a considerable part of his ever-popular waltz, "A la Bien Aime." able composers of the present time, and has a large following of admirers. He has also composed in the larger forms.

#### FRANZ LISZT

(Leest, or, Americanized, List) Liszr was born at Raidung, near Odenburg, Hungary, October 22, 1811, and died at Bayreuth, July 31, 1886. He was first taught to play the piano by his father, steward to Prince Esterhazy, but at the age of nine, as the result of his extraordi nary talent, some Hungarian nobles pro vided for his education at Vienna. studied piano under Czerny and composition under Sal eri. He went to Paris. in order to study under Cherubini, who, however, refused to take him as a pupil, as C. was opposed to prodigies. his public appearance in Paris he created a tremendous sensation, which was later duplicated in London. On the death of his father, Liszt became a teacher in Paris. He was much influenced by Paganini, whom he heard at this time and was a friend of Berlioz, Chopin and many distinguished people. He soon came to be acknowledged as unrivaled in his wonderful mastery of pianoforte technic and toured Europe with amazing success In 1847 he was appointed court capell meister at Weimar, where he remained till 1861, when he went to Rome. I 1865 he took minor religious orders and became the Abbé Liszt. In 1870 he returned to Weimar and soon became the center of a brilliant group of composers and musicians interested in the romantic novement in music, which had for its leaders such men as Wagner, Schumann and Raff. Liszt has added greatly to the literature of the piano. The Hungarian rhapsodies and the famous operatic transcriptions are best known

#### ADELINA PATTI

JOSEPH JOACHIM. PATTI is of Italian blood; her father THE celebrated violinist was born at and mother were both well known as Kittsee, near Pressburg, Germany, June 28th, 1831, and died in Berlin, singers in their day. She was born in Madrid, February 10, 1843. Her father August 15th, 1907. He commenced became manager of Italian opera in New playing the violin at the age of five, York while she was still a child, and it and studied under various masters in was while in this country that she re-Pesth, and later in Vienna. At the age ceived her training, partly from her halfof twelve he went to Leipsic (1843), brother, Ettore Barili, and partly from where he came under the powerful inher elder sister, Amalia, the wife of fluence of Mendelssohn, who was much Maurice Strakosch, the impresario. She struck with his genius. After a suc-cessful début at a Gewandhaus concert, frequently appeared in public under the management of Strakosch, and later went London. Subsequently he returned to Leipsic, and studied under David and with Gottschalk to the West Indies On her return to New York in 1859 she Mendelssohn. He remained in that achieved a great success as Lucia. In city and was, together with David, leader of the Gewandhaus orchestra. 1861 she made her début at Covent Garden, London, and became famous. Frequent tours through Germany and England firmly established his high She appeared with equal success in Berlin. Paris and Brussels. She sung chiefly in reputation. In 1849 he went to Weithe operas of Rossini, Bellini, Donizetti, Verdi, Meyerbeer and Gounod. Perhaps mar as leader of the Grand Duke's orchestra, but not being in sympathy with the "new" school, did not remain her most famous rôle is that of Rosina in "Il Barbière." The composer, Rossini, there long, though he continued to be on friendly terms with Liszt. An appartly rewrote the music ascribed to this character especially for her benefit. She tment as solo violinist to the King toured extensively and did not make her of Hanover suited him better, and he final appearance in opera till 1895, at Covent Garden. Since then she has been stayed in Hanover from 1853 to 1856. In 1863 he married Amalia Weiss, the appearing in "farewell concerts," fortucelebrated contralto. Finally he went nately none of which have proved final to the Royal Academy of Arts in Berup to the present. She is the most famous lin, 1868, as instructor of the violin of modern coloratura sepranes and will where he remained till he died. In go down to posterity as unequaled in her generation. Since her third marriage, in 1869 was founded the famous quartet bearing his name, which, under his 1899 (with the Swedish Baron Cedarleadership, made frequent tours to the strom), she has lived principally in Wales. chief European cities. (The Etude Gellery.)

### IOSEPH JOACHIM RAFF.

RAFF was born at Laken, near the Lake of Zurich, May 27, 1822, and died at Frankfort-on-Main, June 25, 1882. He was largely self-taught and showed great persistence and energy in acquiring facil-ity in the exercise of his profession. In 1843 Mendelssohn looked over some of his manuscripts, and, recognizing his great ability, gave him an introduction to Breitkopf & Hartel, the celebrated publishers. Raff was also very much befriended by Liszt, always willing to aid young genius, and also by Von Bulow. In 1854 Raff married Doris Genast, a well-known actress, and they went to Wiesbaden, where Raff soon established a reputation for himself as a teacher and composer. He moved to Frankfort in 1877, and became a teacher at the Hoch Conservatory. He remained in Frankfort till he died. It is chiefly as a composer that Raff is known, and in this respect he is more remarkable for his fecundity author of eleven symphonies, three operas and a large amount of chamber music, among which may be reckoned the everpopular violin piece, "Cavatina." He had an astonishing command of contrapuntal resource, and his scores are full of skillfully wrought devices that were introed with the art which conceals art. Raff was a great leader in the forces of the "Romantic School," and took a prominent part in the polemic discussions that heralded the works of Wagner and Liszt.

### ALEXANDRE-FELIX GUILMANT.

GUILMANT was born at Boulogne, March 12th, 1837, and received his first instructions on the organ from his father, who was organist at one of the big churches of that city. Lemmens was much impressed with the young organist's playing and took him as a pupil. Guilmant was indefatigable at practicing, and read every book on music he could obtain. He became organist at St. Nicholas' Church, Boulogne, where he remained till he went to Paris in 1878. His playing in the French capital created a great sensation and he was appointed organist at the Church of the Trinity in Paris, a post which he has retained till the present day. His playing was a memorable feature of the Paris Exhibition 1878. Guilmant has toured abroad many times, and has been cordially received in England, Italy, Russia and in America. As a composer he has written much for his instrument, and few organ recitals are considered complete which do not include one of his organ sonatas. "Marche Funêbre et Chant Seraphique" and "Berceuse et Prière" are familiar to organists the world over. His music is polyphonic in style, though distinctly modern in character, and exhibits consummate knowledge of the instrument which he plays with such masterly skill. He has also composed a symphony for organ and orchestra.

(The Etude Gellery.

### THE ORIGIN OF THE SONATA

By HENRI MICHEL

[Douton's Non-Avry few musts lovers know what as Sonata really be. The best way to understand as art form is to study its development, and the following selection from an important work upon the subject, by a noted French writer, which has been translated expressly for and interesting. J. Jilli, with be found both marchelty and interesting the selection of the

What is a Sonata? Quite often the word is used to designate a work written for one or for two instruments, as the piano and violin, for example. But in reality the sonata is a special form of instrumental music, the most perfect and the most typical. When written for three instruments it is called a trio; for four, a quartet, and the symphony is but a "sonata for the orchestra" (Lavignac). Under all these different aspects, one finds one uniform plant: the interior and organic forms remain the same, or very nearly so. There is nothing unusual in the origin of the sonata by which it might be confused with instrumental music in general. The sonata, in the primitive and etymologic sense, is music tended for violins or harpsichord, as opposed to the cantata, which is sung by the human voice

It seems that the word sonata has had three successive significations. According to the most general and ancient sense, the sonata is nothing more than a piece of instrumental music. Taken in a more correct and precise acceptance, the word came, by natural evolution, to mean instrumental music of form par excellence, and this also depended on the nature as well as the number of instruments. Finally, the actual sense is a restriction of the preceding, by the usage which has prevailed since the end of the eighteenth century, to call nothing a sonata except what has been written for one or two instruments. This is not a just restriction. It has created in the musical vocabulary an awkard ambiguity which continually necessitates our having to distinguish between sonata form and the sonata it-

We now understand the origin of the sonata and that of pure instrumental music, which were formerly confused. It is not necessary to believe, however, that pure music-chamber music or concert music-is an early form that has always existed, as we shall see later. The most beautiful of the arts is also the most recent, and it did not acquire its independence and its individuality until after a long

Primitively, during the Middle Ages, instrumental music was always associated with singing, dancing, and also (though this is of less interest to us) with dramatic representation, to accompany some "mysterious" portion of the plot, or an action, as a tournament, or the entry of a prince into a city.

In certain ceremonies it accompanied and supported the voice and filled in pauses between the parts which were sung. It also served to sustain the tone. The organ was most frequently used, although there was, besides the organ, a liturgic orchestra, whose rôle was for a long time rather secondary and did not assume much importance until near the end of the sixteenth century. In secular life, instrumental music served specially for dancing. It marked the time, the movement, gestures, and gave to it a charm, warmth and precision which dancing could not otherwise have.

But little by little, as taste developed and culture increased, it became apparent that instrumental music had a beauty of its own, which existed when not accompanied by singing or dancing, and it then became the custom to use instruments for the sole pleasure of hearing their sound, by playing accompaniments for singing or dancing under other circumstances than those for which it was intended. It is thus that, by a process of evolution, music for singing and dancing was gradually liberated from its servitude and that toward the end of the sixteenth century pure instrumental music came into existence

At this period of transition, music for singing was also played on instruments, but it was not considered necessary to change the parts and adapt them to the instrument. Such a motet or such a madrigal, for example, could either be sung by four voices-soprano, alto, tenor and bass-or be played

by the flute, viola, trombone and bass viol. The same affinity existed between instrumental and dance music. M. Comabrieu, in "The Origin of the Symphony," cites, among others, the following work: "A collection of dances containing nearly every dance, as Pavanes, Passepieds, Germans, Galliards, Branles, and several others adapted to both the voice and instrumental music, Anvers, 1583." And he adds: "The collection referred to treats of but three forms, the song, the dance, and instrumental music, all closely related." But one must not believe that this was the only collection. Toward the end of the sixteenth and the beginning of the seventeenth century there was a large number of analogous collections. It was at this time that there was a substitution, ad libitum, of instrumental for vocal and dance music, which later developed to a greater degree.

It has been necessary to go back over this double origin in order to fully comprehend the evolution of the sonata and the raison d'etre of its form. What was, in fact, instrumental music as separated from religious song, or, rather, what was this transition from vocal to instrumental music?

#### THE CHURCH SONATA.

It reached this stage by first becoming the "church sonata," music of a grave style, of deep and religious sentiment. Its origin explains the perfection to which it attained from the first since it inherited all the rich and complex technic of an art already several centuries old and which had produced several chefs d'auvre. And this helps us to caually comprehend some of the essential characteristics of the symphonic sonata in its earliest stage; for example, the predominance of an imitative style more or less rigorously fugue, which was evidently horrowed from vocal music so that one would have said, as we still say, "a fugue of three or four voices." In other words, all the art of fugue and style in counterpoint is of vocal origin. But in adapting it to instrumentation, abstract forms of music were not long in becoming modified.

As we more clearly see the resources which this new condition opened to musical inspiration, the better we understand the limitations which it imposed. The symphony freed itself little by little from its original form and in the same way in its progress, instrumentation discarded more and more its vocal origin.

How was instrumental music separated from the dance? In the first period of its development it simply consisted of dance melody to which one listened without dancing. At private fêtes, etc., dur-ing the repast, concert dances were used. We recall the Noces de Cana by Véronèse. Seated around a large table are Francis I, Charles V, and Soliman, surrounded by a court of men and women. Nearby is a group of musicians, among which are Véronèse himself, playing the viola, and Titian the bass viol. What is this fanciful and sumptuous orchestra playing? There is no question as to that. From their attitude, one recognizes the music. Likewise we hear the children of Della Robbia as they approach the floral arch singing an anthem of alternating parts with changing harmony, followed by an organ interlude or a motet. We may be sure that later the players of the flute and viola will play some light galliard or some languorous sarabande, And no doubt the princely guests, who now listen absently, will dance to the same airs used for music during the supper.

However, by some phenomena analogous to that which we have just given regarding church music, there was soon a marked difference between dance intended to accompany dancing and that which was written for concert use. The latter naturally refers to more scholarly forms-musical matter richer and more elaborate-and it did not demand the same breadth and simplicity of rhythm. It is the difference we find to-day between the waltz

Schubert and Chopin, for example, which have only an invisible rhythm of thought, a languorous "vertige" as the poet says, of recollections or dreams. M. Combarieu correctly names them danse d'idees (dances of the mind).

#### ANCIENT DANCES.

To find its origin we must recall the ancient dances which had such marked influence on the forms of instrumental music. They were, for the most part, what were called danses basses, that is to say, the dances were of a gliding motion, the foot not leaving the floor. They consisted of bows, steps, and turns, forming on ensemble of perfectly regulated revolutions, which were repeated several times. This explains the return and changing of the theme which we find in the sonata of to-day.

This symmetrical order, so propitious to psychological musical development, is but a transposition or remote souvenir of the symmetry of the dance. Apropos of dances, I can not resist the pleasure of quoting the last lines of a charming dialogue on the choregraphy at Langres in 1589, under the pseudonym of Thoinot Arbeau, an anagram of Jehan Tabourot. The book is rare. The Library of the Conservatory of Paris possesses a copy of the second edition. "Practise dancing correctly, and your partners are the planets which dance naturally and the nymphs which Marcus Varron is said to have seen at Lydia, coming out of their pool at the sound of flutes, dancing and then returning again to the pool. And when you have danced with one you love, allow yourself to sink in the great pool of bliss and enjoy it as God gives you this gift."

#### THE SUITE.

As soon as a certain pleasure was taken in listening to dance music, it was conceived that it would vary and prolong the concert to unite in one work airs of different dances, which by contrast of rhythm in movement and measure gave a musical and almost rsychological value to the whole which each of these airs, isolated, could not have possessed in the same degree. This form was called Partita or Suite. a style long in favor and of which remarkable works were produced, such as the famous Suites of Bach and Handel. The custom was to combine in the same Suite the most characteristic dances of the different countries of Europe and one can readily imagine the elements of color and variety which would be the result of their combination. A Suite usually consisted of a prelude and four dances-the German, whose name indicates its origin, the Courante, (Italian) the Sarabande, (Spanish) and the Gigue which is of English and Scottish origin. Ouite often French dances were added, the Gavotte Passepied, the Rigaudon or Bourée, and sometimes one of these was replaced by an Aria. Each of these types had a physiognomy of its own by which it was easily recognized. At first tonic accent gave only a little unity to the whole, and still, practically, one is not constrained to employ it rigorously.

The most ancient Suites were written for the symphony. It was not until later that they were written for the harrsichord.

As the origin of the Suite disappeared from view and the rudimentary and rather banal psychology which puts into action the dance was forgotten, as music was desired for diversion and expression of emotions of a higher and more complex order. music was written which consisted of different rhythms and various movements

It is thus that appeared at the same time the Church Sonata and the symphonic Chamber Sonata, direct issues of the Suite which was but an evolution of the dance. Among these three close relations the Church Sonata, Chamber Sonata and the Suite, the reciprocal borrowings and crossings, if we may use the expression, were continual so that it is sometimes difficult to distinguish and trace precisely the line of demarcation between them. In these primitive times of instrumental music, all forms searched gropingly and hesitatingly for a long time before they established themselves. We meet the same indetermination of style that existed at the beginning of literature-confusion full of promises, mysterious, laborious thoughts obscurely organized without arriving at any conclusion.

Corelli gave to different parts of his sonatas titles of dances in the same time as those of Allegro, It is the difference we find to-day between the waltz and mazurka as played for dancing and those of wrote, in 1762, "Sonatas are pieces composed of three

or four movements under the names of Adagio, Allegro and Presto, but which might really be analyzing a sonata of John Sebastian Bach shows that it is formed by the combination of a church sonata and a chamber sonata, the latter very much

During a former period the plan of the Sonata nation of two slow and two rapid movements. Thus conceived for the most part were the sonatas of Corelli, Bach and Handel. In 1597 under the reign Elizabeth, Thomas Morley wrote that "it is desirable to alternate the Pavanes and the Galliards, the first being music of a grave and dignified charprimitive form is nothing other than the put-

#### THE CHARACTER OF THE SONATA.

Without going into further details, what we should retain is this. First, the point of view of form which the sonata has manifested from its very heginning, its architecture, its tendency to organization by the arrangement of its divers elements. Just as it became enriched and developed it became more and more a symmetrical work a musical discourse in which are both order and movement, susceptible to a practical development of progress of thought which the Suite could hardly know. Unity and variety are realizes this fact. That is why it has prevailed and it is why, under these different aspects, the

lts form obscures neither the thought nor the emotion of the masters who used it for the exession of their ideals. We should retain the buowledge-and this from a fundamental point of new-that the Sonata derived at the same time from church and dance music, plunged its roots englar life. The most burdensome lasting cares of an, the most universal inspirations and candid

It is the mirror of the genius of Beethoven and looking in it we can see our own reflection and

The Ariette (Op. 111) in a theme of some measures embraces the essence of all the songs that ever rise to the lips of man. One listening may hear a resonance, a melody, which seems to come down through ages with deep meaning and sublime thoughts. And the final allegro, with its quick and light rhythm, a kind of feverish waltz, does it not recall the intoxication of past dances, the magic of festive evenings under illuminated branches, all he enchantment of life and all the regrets of the

#### FITTING THE HAND TO THE KEYBOARD.

#### BY FRANCIS LINCOLN.

Every teacher knows that the hand must be fitted the keyboard and that it is only after years of ractice that the hand actually becomes so adjusted that the peculiarities of the keyboard cease to be osidered obstacles. One of the first things cher should do is to examine the pupil's hand arefully. Then he should adjust the pupil's hand upon the keyboard so that it will approach the eacher's conception of an ideal position. The hand with long fingers for instance will require a higher position than the one with short fingers. By dint of great patience and repeated warnings the teacher must cultivate the hand position which is best adapted to the pupil. If the fingers break in at the first knuckle joint the teacher should show the pupil how this must inevitably result in an uneven touch. If the hand inclines toward the little finger instead of toward the thumb the teacher should repeatedly call the pupil's attention to the fact that this will lead to uneven scale playing. The mind of the pupil must be made to command his hands. He must constantly be taught to regard the keyboard as some-

### MUSIC'S GREAT DEBT TO POETRY.

BY SIR CHARLES VILLIERS STANFORD.

As far back as history goes the arts of poetry and music have been the most intimately connected of all. Each has gained from the other, and in a sense neither can exist without the other, for poetry without music in it is as worthless as music without poetry in it. The ground basis of both is rhythm. As Hans von Bulow once said in his witty, trenchant way, the Gospel of St. John ought to have begun with the words, "In the beginning was rhythm." is the heart-beat, the pulse which enables the ideas to grow, and the invention to make a living appeal. The most beautiful body cannot compel admiration without the pulse of life in it. That is the first principle. The pulse is of no artistic value unless t beats in a beautiful body. That is the second principle. And this rhythmical force can be as strong in prose as in poetry, as witness the English of the Bible or of Bacon, of Junius or of Ruskin, or that curious, fascinating compound of apparent prose and real poetry, Walt Whitman. Both arts suffer from contortions and subversions of these

Poets and musicians who try to express ideas, even beautiful in themselves, without a sense of rhythm are ineffective in their appeal. Those who use their rhythmical power to perpetuate hideous and repulsive ideas are actively mischievous, precisely because the rhythm rivets the attention and forces the ideas on the listener, often blinding him to their inherent ugliness or poverty.

Then there remains the third principle, which is also common to both arts, and as vital to both as it is to painting, sculpture and architecture-symmetry of form. It is becoming the fashion (amongst the ignorant and the hysterical) to sneer

#### THE IMPORTANCE OF FORM

Only the other day I read in a musical article, written by a man who is himself a composer, a dog-matic statement that any musician could learn all form from a text-book in two days. What a happy relief this gave to many a younger writer who wanted to make his mark without the trouble of working to make it! What an intolerably mischievous piece of advice to any unformed and impressionable mind! We all know how difficult it is to handle form in painting, sculpture and literature. It is far more so in an art so intangible as music, and a lifetime of sweat and tears is often not enough to master it. No one can enlarge the basis of it or vary its types without a sure grasp of its principles. Am I not right in saying that Wren's greatest claim to fame is beauty of proportion? That Shakespeare's mighty stagecraft is due to his grasp of what the dramatists call "the unities"-in other words, form? That the essence of the beauty of the Parthenon marbles, as a whole, lies in the co-relation to each other and to the general design? the great pictures of the Italian, Spanish and Dutch schools are founded on it? That the only real live pictures of so-called modern impressionism are from the brushes of men who, having mastered form, know how to vary it? And in all these, designs takes precedence of detail, and not, as is so frequent nowadays, detail of design.

What is amorphous cannot do more than surprise or shock, and when it cannot do that (and often after having done that) it will weary. The bestwritten novel without a story, the most brilliant comedy without a plot, will not live more than a passing day. Perhaps we live in times which prefer surprises and shocks; but it is. I submit, unwise to speculate on the continuance of a taste which is inherently morbid. If both our arts make it their duty to fight for these three principles-strength in rhythm, beauty in invention and symmetry in design-in other words, for a sound heart, a creative brain and a beautiful body-they need not fear for

their future The debt which music owes to poetry is immense In this country I need only specify such striking examples in the past as will be found in Bullen's reprints of Elizabethan poetry from the songs and madrigals of the period, and later in the connection between Milton and Henry Lawes, and between Dryden and Henry Purcell. In Germany, the in-Stating that cannot under any circumstances be hanged to fit his hand, and be made to realize that the changed to fit his hand, and be made to realize that the changed to fit his hand, and be made to realize that the changed to fit his hand, and be made to realize that the change of Schubert, drawn from every music is a dangerous thing. (From an address to the change of the cha it is his hand which must be trained to fit the keynection between Goethe, Schiller and Beethoven, don).

Goethe and Mendelssohn and the amazing interpre-Goethe and Mendelssonn and the amazing interpretations of Heine by Robert Schumann, are part of the art history of that nation. Then we have instances of men who combined both arts in themselves the second of the selves-Weber, trenchant and enthusiastic critic Wagner, poet, philosopher, prose essayist, dramatist and composer; Berlioz, one of the most brillian writers of French prose of his brilliant day; Schumann, almost as poetic in his tender-hearted criticism as in his music.

But poetry's debt to music is not less. For the fact that great composers have immortalized poems in song has made them known to many thousands who without the music would never have learned to love the poetry, and who, perhaps, had no true ear for it until the music taught it to them. Wilhelm Müller, the father of our own Max Müller, is chiefly known here by Schubert's settings. Heine would have been a sealed book to many Englishmen, it Schumann had not opened his pages. I had a curious personal experience of this. Many years ago I set Browning's Cavalier songs to music. Not long since a man who knew them in old days suggested their performance to a choral society in a centre of light and leading over the Border. This caused the committee to read the poems in a vol ume apparently unfamiliar to them, Browning's Selected Poems. The result was an indignant refusal to sing such words, and an expression of belief that no book containing such blasphemous language would be allowed to lie on any respectable drawing room table. But they began to read their Brown ing, and they'll get better presently.

#### PAMOUS MUSICAL SOLECISMS. I alluded to the influence and help for which

music is indebted to the poetry that inspired it might also speak of writers who have found their inspirations in music. But they have, especially in recent times, trodden on dangerous ground, essecially when they become technical. In Shakespeare and in Milton there are no solecisms. How Shakes peare learnt the mystery of the craft no one knows Milton had it from his father, an accomplished me sician, and the composer of one of the first madrigals in the "Triumphs of Oriana." In our day the most notable example is Browning, and yet, oddly enough, Browning, who had a good ear for music and some smattering of knowledge of it, has all lowed himself far less musical sound in his poetry than either Tennyson, or Swinburne, or Rossetti none of whom appears to have had any pretensions to technical musical knowledge. And, what is still more surprising, he rushed in where the other angels feared to tread, and discussed musical problems and introduced technical expressions with, I must say, very varying results. In "Abt Vogler," for example, he speaks of that master, as he improvises, "sliding by semi-tones till he sinks to a minor," a method of modulation which would be the very reverse of masterly; and "I blunt it into a ninth" when it should be "I sharpen it into a ninth," finally atoning for it all by that immortal expression, "The C major of this life "

And Browning once wrote a poem for music, the words for a tune of Avison, in "Parleyings with certain People," which made one doubt if he had a true sense of good declamation, for anyone who tries to sing his words to the tune will find line after line of false accents and halting rhythm. When I first read it, I could not make the words and music fit. Mr. Birrell in his edition has gone one better, for in a note to "Master Hugues, of Saxe-Gotha," he defines a fugue as a "short melody." I suppose his mind was temporarily distracted by efforts to promote harmony in Ireland. If I might venture on advice, I should say, get any musical allusions "vetted" by a musician. Some of the greatest have slipped for lack of such advice. George Eliot spoke of a sound as of "a long-drawn organ stop." An organ stop is a piece of wood with a knob on the end of it, which when drawn out an inch or two allows the wind pressure to enter a reservoir below a row of pipes. A "long-drawn organ stop" can only mean a piece of wood which will draw out several feet, and the only sound it could emit would be a squeak if the mechanism within were rusty or dilapidated. A little knowledge in

cently delivered before the Authors' Society of Lon

#### ERRORS AND THEIR CORRECTION

By HENRY FISHER

[The author of the following, a well-known English Teacher of Music, is the author of an excellent treatise entitled "Psychology for Music Teacher." He is a Doctor of Music of Cambridge University and an authority upon this subject.]

THERE are many ways of regarding errors. Some teachers appear to attribute them to an extra dose of original sin which has been absorbed by the pupil, and which must be exorcised at any cost. In some cases they will think it necessary to use violent means to counteract a tendency to err. Other teachers, again, regard an error as a personal insult directed against themselves. Or they may be so sensitive that a false note causes them positive mental pain and discomfort. As the result of any of the causes named above we have teachers of the piano who storm and rave, shouting at the top of their voice, or who moan and groan as if in actual physical pain. A false note will cause a sudden ejaculation most disconcerting to a girl, who, in cases known to the writer, has been made to weep by the inconsiderate conduct of her teacher. Other teachers, again, stamp their feet or thump the pupil, or, with violent gestures, use the classic phrase, you make that mistake again I will knock you off the music-stool." Whether any cases are on record of a pupil being actually "knocked off the stool" is unknown to the present writer, but such cases may be known to some of the readers of this article. It used to be said of the late Madame Rudersdorff, the eminent soprano, that she used to "slap" any of her young lady pupils who did not please her. She was powerfully-built woman, and there is no doubt she could perform this operation effectively if she had any desires in this direction. Many other examples could be narrated of the brutal teacher, but those already given must suffice.

#### UNWISE PUNISHMENT.

The first remark which must be made is that conduct such as has been described above is not teach-Doubtless "attention" is stimulated in some cases by a threat to "rap the knuckles" of a pupil, or to "knock her off the music-stool." In other cases the pupil is absolutely unable to do anything, being paralyzed through sheer terror. How dcgrading a position for both teacher and pupil! Another remark is that when a teacher has had charge of the musical education of a pupil for a year or more, he must share the blame for any errors with his pupil. There is something wrong with the plans he adopts. Either the music is unattractive or it is too complicated; the symbols on the paper are not clearly apprehended, or they have not been accurately correlated with the requisite notes on the piano. In all such cases the teacher must be to blame. Invincible ignorance on the part of the pupil may be pleaded by the teacher, who is to be pitied rather than blamed if he has not realized that a true educationist will never despair even in the case of the dullest student. By the selection of suitable music even such a one may become interested. It may be, of course, that students such as have been described will never attain to any eminence as performers; that is very likely. But there is no reason why they should not perform simple but attractive music in a style which will give pleasure to themselves and their friends. The true mission of the average teacher is to make performers of this calibre and he must be thankful if once in a while, he gains a pupil or two who have exceptional talent. There are, of course, teachers who pose as superior beings, and who tell us that the average pupil should abandon the study of music, on the ground that any true artistic result will probably never be attained. If we dwelt in Utopia, where everybody always does the right thing, such a dictum would be of value, but not so in this work-a-day world. By making the best of indifferent material we are assisting musically in the pursuit of "the greatest happiness of the greatest

What is the greatest error which a performer can commit? It is to come to a dead stop. No professional performer ever does this, and we should always train our pupils to keep progressing by hook or crook. A few years ago the present writer was listening to a performance of Liszt's "Spinnerlied"

came next in the piece, but so deftly did he patch up the faulty passage that the substituted notes could not have been detected except by one who had studied the piece in question. The leader of a very small theatre orchestra had occasion to be annoyed with one of its members. The orchestra consisted of piano, violin, piccolo, and the inevitable cornet. The leader asked the pianist, who parrated the circumstances to the present writer, to be a witness to what he was about to say. Calling the piccolo player to him he said, "I give you a week's notice to leave the band." In great surprise at the unexpected notice to quit, the reply came, "What for?" 'For making mistakes,' said the leader. The piccolo player very indignantly said, "Do you never make mistakes?" This was intended to be a poser, but the conductor soothingly said, "Yes, my boy, but I know how to make a mistake. You don't." Here then is the philosophy of the treatment of errors. As we can't do without them we must conceal them in every way we can. The average pupil does not stop to correct an error because it has not been detected, but when the ear has been cultivated a little then this very objectionable plan is developed. With some the habit is gained of stopping for a moment, striking the correct note, and going on as if nothing had occurred. Such a plan is of not the slightest benefit. Every error is the result of some imperfection in the operations of the mind. Even if we assign the error to something which is wrong with the technique of the performer it arises primarily from something in the mind. Such being the case we should always ask ourselves if it worth while to investigate thoroughly the cause of an error; if not it should be passed over. Regarded in this way, errors can be made most interesting to both pupil and teacher. The thoughtful teacher says to his new pupil, "Ethel, can you tell me why you played A instead of G?" The dear little hypocrite, thinking to please her teacher, says, "Because I was careless." She does not really mean that, but thinks such an answer is conciliatory and therefore of service. He says, "I did not mean anything of that kind. In fact you were probably not careless in the sense in which I understand the word, but there must be a reason for the error, and it is worth our while to find it out." How much better is a plan like this, when consistently followed out, than the drawing of a ring round the head of the note, a device much admired by some teachers. Drawing a ring round the head of the note is by no means an effective stimulus to the intellect. This is shown by the frequency with which the purpose of any particular ring is forgotten by the pupil.

THE ETUDE

#### COMMON ERRORS

What is the commonest error on the piano? It is striking the left hand before the right hand in cases where the notes ought to be played simultaneously. This is a most insidious fault, for if once a performer becomes a victim to it there is the greatest difficulty in so training the mind that a right manner of performance can be acquired. Parenthetically it must be remarked that the fault of striking the right hand before the left hand is probably non-existent, at any rate it is so rare that the present writer has never met with an example. This very striking discrepancy must have some connection with the mental operations which precede the actual striking of the notes. This sounds like a truism, but it is quite certain that such considerations do not receive the attention they deserve from the large army of teachers of the piano. The chief if not the sole reason why so many performers strike the left hand before the right is dependent on the manner in which we form a mental image of any particular combination of notes. From the very first moment that we are introduced to the staff, the eye, and consequently the mind, ever travels upwards. The numbering of the lines and spaces of the staff is an evidence of this. We cannot think of the fifth line of the staff without the other four lines being present in the mind. perhaps in a state of subconsciousness, but always ready to rise into consciousness should this be required. If we wish to find the notes of a chord we early always take them into the mind in ascending order. When we come to the formal study of harmony this habit is confirmed, for we always build up our chords from the lowest note, whether this is the root of the chord or the base of an inversion, The constant habit of taking in the symbols on the music paper in an ascending order must react on

some unlucky mischance the performer forgot what which the fingers are actuated. The fault under consideration soon becomes a confirmed habit unless there is untiring vigilance on the part of both teacher and pupil. One of the greatest obstacles to the remedying of this bad habit is found in the fact that the ear of the performer soon becomes so vitiated as not to be able to detect that the notes do not sound together. Not only so, if the teacher tries the experiment of striking notes in both hands in different ways, these present the same mental image to the mind of the pupil. For instance, strike the right hand immediately before the left, and ask the pupil which hand came first, when the answer will almost certainly be that both came together. Then ask the pupil to watch the hands of the performer whilst at the same time listening to notes. After a few attempts the pupil will be able to recognize the real effect of the notes, when a fresh experiment must be made. The pupil must watch his hands whilst striking notes, so that the mental impressions of sight and sound may be accurately correlated. The simpler five-finger exercises may next be attempted, when it will be found that the fault in question is more liable to occur with certain fingers than with the others. When this is discovered exercises must be searched for, or if necessary devised, by which these errant fingers receive suitable discipline. This is done by selecting suitable notes to precede those taken by these faulty fingers, which should be approached in as many ways as possible.

#### ERRORS IN CHORD PLAYING.

A chord of two or more notes, taken with either hand, is frequently performed in a faulty manner. If the chord consists of three notes, the middle one is frequently absent. The note is pressed down, but no sound follows. The reason for this is that the finger reaches its note an instant after the others have begun to press theirs, and the remedy is obvious. The curvature of the different fingers must be most carefully adjusted, so that their tips are in the same plane, and, at the same time, the hand must be turned in such a manner that this plane coincides with that of the surface of the keys For example, select any chord, as E-G-C, and carefully adjust the tips of the fingers to be employed in such a manner that they touch the notes with exactly equal pressure. Carefully raise the hand by bending the wrist, and let it fall in such a way that the notes specified above are struck. The ear must listen most keenly, so as to determine if one of these notes is less prominent than the others. It this proves to be the case, the errant finger must be slightly re-adjusted, and this process must be continued until the ear is perfectly satisfied. To aid this consummation it is very desirable, in fact absolutely necessary, that a uniform system of fingering should be adopted. The plans described in the preceding chapter are probably as good as any and may be adopted if the student cannot devise any which he regards as equal or superior. Success in the processes described above is not attained until a chord consists of perfectly even notes with whatever force it is struck. A very useful plan is to strike the chord several times successively, but so that each repetition is a little softer than the one which precedes. As a pianissimo is reached it will be found that one or other of the notes tends to disappear, when by a still more refined adjustment of the fingers, the fault is again remedied.

When the student has gained the power of striking the notes of chords with exactly equal force, it will be time so to train the fingers that any one of these notes may be made prominent at will. There are thousands of examples of a melody with a chordal accompaniment in the same hand in which this device is absolutely necessary if an artistic result is to be attained. This so-called cantabile play ing must be ranked with the most difficult devices of the advanced performer. The first requisite is the recognition of the note amongst the mass of sounds, and the special direction of the mind to the particular finger concerned. At the same time the other fingers require equally careful and emphatic guidance, otherwise their notes will be too prominent. Pupils, when they first enter upon the study of the cantabile touch, have to contend with the difficulties to which allusion has just been made. When they make a special effort to "bring out" the melody, the fingers which play the accompanying notes also move vigorously. The consequence is that the melody is lost amid the mass of sounds, The persistent practice of fugues is the best means by one of the most eminent pianists of the day. By the efferent nerves, and hence upon the muscles by for obtaining this independence of finger. There iaults in this ease are unevenness of force, or speed,

or both. A well-played arpeggio forms one of the

Its notes must follow each other with the most

perfect evenness. This evenness is by no means

always attained by pupils, especially in the case of

very extended arpeggios in which the hands have to

CHILTT

(Written Expressly for THE ETUDE.)

EDITOR'S NOTE. Eduard Schütt, one of the most famous

Hanton's Norze. Eduard Schutt, one of the most famous account of the most famous consolers. Each Mincone, Garactic Relations of Coronator. Eduard Mincone, Garactic Relations of the Coronary of the Coronary

I was born in St, Petersburg in the year 1856.

My first artistic impression of any weight was that

produced in my youth by the incomparable playing

and the personality of Anton Rubinstein. I heard

him not only in his concerts but had the privilege

his own home. When I decided to choose the

f listening to his wonderful art in the intimacy of

career of an artist, he stood at my side and ad-

vised my parents to yield to my wishes, since

to Leipsic for further theoretical study with Jadas-

to perfect myself on the piano under Leschetizky.

In the first concert of my own compositions in

stirely unknown, but who has since attained interna-

Bloomfield-Zeisler. She vas also a pupil of Les-

and our friendship has never known a shadow from

Verein. As a delegate from this society. I not only attended the first verformance of Parsifal,

in Bayrouth, in 1882, but on being received at Wahn-

fried was distinguished by an address from Wagner.

This I consider the most memorable occasion of

oser himself undertook their accompaniment at

From 1884 to 1887 I traveled in concert tours

Sinrock, in Berlin, proposed that I give them the exclusive right to publish my works, and this ar-

rangement, on a friendly as well as a business basis

turbed to the present day. For the interest of this

house. I thank no less a personage than Johannes

ciation during the summer months of every year from 1887 to 1895, in Ischl, where we met each other

often at the home of Johannes Strauss, the famous

the head of the house, has remained undis-

acquirement of skill in music as to any other study -perhaps even in a greater measure. For skill in the use of the fingers and the various muscles em-A SHORT AUTOBIOGRAPHY OF EDUARD ployed in playing an instrument can only be acquired and retained through constant and regular practice. It is said of Von Bülow, the great pianist, that if he neglected his practice for a single day, he himself noticed a diminution of skill; if for two days, his friends discovered it; and if for three days, the public recognized the difference in quality of his playing. The same is true in composing. The great composer, Mendelssohn, remarked that, with

> The skill of the finished musician, player, singer composer has been acquired only by incessant toil and drudgery. The player must train his awkward fingers to respond to his will in any manner that may be required, so that the action eventually becomes spontaneous. This requires months and years of thoughtful practice in every variety of mo-Next the eyes must be trained to intelligently interpret the notation, and the various musical signs and characters. The ear should receive equal attention, so that music and not notes shall be the domi-

> nant thought. So too, the singer must practice breathing exercises, and obtain conscious control of the vocal organs, and the production of a musical tone, all before the attention can be given to the rendition of the simplest song. Distinct articulation of the vow els and consonants must be practiced, or we shall hear a vocal tone, beautiful in quality perhaps, but conveying no thought or idea. As in instrumental work, the vocal student must also gain complete mastery of the entire range of expression, and of

> A musical education would be very incomplete without the cultivation of taste through the frequent hearing of good music, adequately rendered, and an intimate acquaintance made of the best thoughts of the finest composers. Memorizing of music to be played or sung is very desirable as a means of stor-ing the mind with these precious musical thoughts, which thus become an inspiration, even during absence from musical surroundings. Just as one who loves poetry and commits it to memory has an un-failing source of delight in recalling his favorite quotation, so the musician may hear again in memory the beautiful tone poems to which he first lis-

> The musician's equipment would still be incomplete without the comprehensive study of the theoretical side of music, Harmony, Counterpoint, Fugue, Orchestration, etc. Each of these departments requires years of study; in fact, as in other studies, there is no end to learning; and the musician who aims at perfection must be a student all his life.

THE judgment of the true connoisseur is always distinguished by moderation. With him it is a point of honor to weigh his words, and not to offend against truth. The ordinary art gossip, on the other hand, indulges in the superlatives of a real or feigned en-thusiasm; for his favorites he has nothing but unqualified praise; for all others, nothing but adverse criticism; and truth is to him of less consequence than waltz king. It was not until many years later that some piquant turn .- Moscheles.

botanist, the bacteriologist, the chemist, the geologist, the pathologist, the biologist all endeavor to find out about their work by magnifying small component parts so that they may see and understand their nature more clearly. Why not magnify your music? Did it ever occur to you that you could The plan is a very simple one. Take the most difficult measure in your piece and double or quadruple the time. Imagine that all the quarter notes are half notes and the eighth notes quarter notes, etc. It is surprising how this little plan will help you Of course the music will sound the same and you will have the aggravating proof that your previous difficulty with the measure was solely due to haste, but the best part of it is that you really accomplish your purpose, instead of "fussing" or "fooling" with it and achieving nothing. Sometimes it is a good plan to write out the difficult measure in this

Original measure Beethoven's Sonata, Op. 13 (Pathétique).



The same measure magnified four times:



This method is especially good for pupils who do not use a metronome and who have no means of insuring a slow performance. In fact, all the metronome does is to set the time desired by the teacher at the rate which in the judgment of the teacher or student permits of a perfect performance. But even the metronome is not so efficacious as this method, since the metronome if not carefully used may become a crutch, while this method strengthens the pupil's imagination and sense of proportion. The ome is, however, exceedingly valuable and should be possessed by all earnest students.

"Compositions which find lasting and decided favor with the public must needs possess some inherent power, and enunciate adequately and vigorously an idea of the time that gave it birth."-August Wilhelm Leschetizky on Piano Playing

From an Interview by E. Hugher

REETHOUEN AND CZERNY

master himself, I asked for a few words on the

"One must play Beethoven with feeling, with warmth. Beethoven himself hated this so-called

'classical' piano-playing which so many pianists

affect. That he was no pedant is shown by the fact

that he wrote more expression signs in his com-

positions than any one else has ever done-and

There was once a critic in Berlin who heard what

was to him a new cadenza to one of the Bcethoven

concertos. In his critique of the concert he took

especial pains to load the cadenza with all sorts of

abuse, declaring it absolutely unsuited to the style of the concerto. The next day he discovered that

LESCHETIZKY'S COMPOSITIONS

thing about the interpretation of his own composi

tions. He regrets that some which he considers

among the most interesting are little known, or at

least rarely played, such as the "Menuetto Capric-

and the "Fantaisie Nocturne," a mood picture full of

"The group of pieces entitled 'A la Campagne

of which the first number, 'Wellen und Wogen,' forms the prelude; the 'Consolation,' the andante; 'Primula Veric,' the intermezzo; the 'Mélodie à la

Mazourka,' the scherzo, and the 'Danse à la Russe,'

Italian journey. The 'Barcarolle' (Venice) is in

reality a ballade. With the arabesques of the intro-

duction one must create the atmosphere of the

lagoons. The first theme (Moderato) paints the

forsaken lover as he sits alone in his gondola under

the shelter of a vine-grown bank of the canal, await-ing the passing of the bridal procession of his for-

"An especial tenderness is produced in this part

by breaking the voices in the right hand often. The

train of gaily decorated gondolas is now heard faintly in the distance. The thirds picture the light

plash of the oars and must not be played 'bravoura.'

With the aid of a supple wrist they may be brought out with the required gracefulness. The procession

passes on its way to the church, and then comes a

the bells in the 'campanella' break in upon his medi-

tation, and, overpowered by thoughts of the hap-

piness which has been torn from him and given to another, he casts himself with a wild plunge into

the somber waters, which gurgle and bubble over

his disappearing body. Quiet has come again. The

groom sings a love song to a soft accompaniment

AN INTERESTING TARANTELLA

not there. Shortly afterward I went over to the

hand of peasants who were dancing a genuine taran-

tella for all they were worth! I could watch them

from a little distance without disturbing them in

30 Leschetizky told me the following story:

"The lover meditates on his fate but immediately

"The six numbers in opus 30 are souvenirs of an

should be played together. It is, in fact, a

cioso," with its charming contrapuntal workmanship,

In conclusion, I asked Leschetizky to say some-

the cadenza was by Beethoven himself!"

"These things I had from his own pupil, Czerny.

interpretation of Beethoven.

changed them more often!

fine feeling.

the rondo-finale

mer beloved

hort recitative

around more furiously than ever! I had seen a real tarantella at last! "The 'Arabesque' in A flat, opus 45, has been played often in America by Madame Zeisler. The Knowing that Leschetizky had studied all the melody notes in the upper voice are to be brought Beethoven concertos and most of the sonatas dur-ing the time when he was a pupil of Czerny, and that Czerny had gotten the traditions from the out distinctly, and the whole played with an easy duency. Safety in striking the right notes in the skips is insured by 'preparing' them, i. e., placing the fingers quickly and silently on the notes before

"The 'Screnade,' opus 43, is in imitation of the lute. Imagine a gay young troubadour swaggering into a court full of brilliantly gowned ladies. He whangs his many-stringed instrument and sings his almost impudent lay with an air of utter indifference to the beauty around him, while the ladies

gaze on his attractive person with whispered expressions of surprise at such behavior. "'La Piccola' is an excellent study for the first and second fingers, but one must not play it as an and second ingers, but one must have the pay it as an etude, for it is very grateful when the melody is carefully shaded and properly brought out."

#### A NEW CONCERTO.

Leschetizky's publishers make him most flattering overtures for new compositions, but his time is so occupied with teaching that little remains for creative work. A new concerto is now in the course of evolution, and several smaller pieces were completed last season.

"I have already one concerto entirely finished; but when the work was done it did not satisfy meit was not real 'Leschetizky.' So I sealed it up very carefully and had it carried up to the garret-with especial directions that it be destroyed after my

This is a good example of the sort of criticism which the master employs over his own work. And it is the same at the lessons as with his composition-always the same painstaking care that has brought forth such brilliant results in the world of pianoforte-playing,

> (Part z of this interesting interview was printed in the April Issue.

PRACTICAL AIDS IN TRAINING CHILDREN.

BY MAUD H. WIMPENNY.

In all studies, musical or otherwise, the teachers of little folk have the greatest need of forbearance, tact, insight and discrimination.

To train the very young children in any branch of study or art the instructor must, as it were, be born again or rejuvenated during each lesson. To put one's self in the child's place should be the aim of the teachers of juveniles; and if one has not the natural ability to do this it is hard to be successful in shedding light on the dark problems

which beset the wee students. To instruct young minds in music, and especially in pianoforte study, is to some an arduous task. One who teaches this particular branch must of necessity be a lover of the work, for even then the task proves often nerve-exhausting and discouraging

bells have ceased and the procession wends its way stately back from the church. The new bride-One small student of mine actually did not seem to realize the meaning of "up" and "down." In reading the notes off lines or spaces he would re-peatedly say E was on the last or fifth line of the and slowly the cortège disappears in the distance."

In connection with the "Tarantella" from opus treble clef, and so on, reading from top to bottom. instead of upward on lines and spaces. So I quizzically asked him if he crept down a hill and went sliding uphill in wintry weather. This point of "When I was in Naples I wanted, of course, to reminding the children to read upward always notes see a tarantella danced. You know there are troupes of dancers who will perform before you if they are properly paid; but these paid dancers left me unon the five lines and four spaces, viz.: E. G. B. D. F and F, A, C, E, and the same in the bass clef upsatisfied; it seemed as though the real spirit were ward from the first line, turns out a great help. was almost amusing to find the mites could think island of Capri and happened quite by chance on a of reading them upside down.

Another question that is sometimes asked of the teacher is, "Why cannot the notes of the bass clef be named exactly the same as the treble clef?" In answer I tell these questioners to draw an imaginary "Suddenly there appeared on the scene a funeral line for the middle C (as in olden times there was cortège from the village church near by-you re- only one clef of eleven lines, middle C forming the

central line). Taking middle C as starting point on the piano, I trace with the scholar each note downward on the instrument for left hand and upward for the right hand, at the same time each note is being played, taking care to locate the same on each line and space of clefs to illustrate the succession of sounds. In this way the difficulty of naming the notes differently in the two clefs is largely dispensed

Without a thorough knowledge of notes we who guide these immature minds know that all work we try to do in musical instruction is of little or no

There is nothing to hinder the teacher, however, from forming the hand of the child student in the first piano lessons. A few exercises at first-fingers lifting, whilst others hold the keys down, following with double notes; five-finger development and such suitable finger-practice as they can commit to memory are needful and quite helpful. Finger-stretching exercises-first two successive fingers until all the ten are stretched; then alternating finger-stretching -will assist the smallest hand to span and play an octave. Continuing this with practive and perseverance, the chords or octave-chords can be properly performed. The common complaint from so many lips that they would never play the piano because of their inability to span an octave does not feaze the writer.

As a rule, the children under my care who memo rize the first hand-forming exercises are usually more desirous of doing the work than they are when sufficiently advanced to read these from their notes, so all the more occasion for taking "time by the

Renaming the exercises, terming them Helpfuls, seems to cheer other scholars at times. I find, and encourage them along the line. We find sometimes hat dreaded word "exercise" needs to be left out

of our vocabulary.

Should a child fail to apply himself to pianostudy naturally that mind may sometimes be conentrated with coaxing or with interesting games etc. The came "Elementaire" impressed the notes on the minds of two of my pupils when every other effort failed to interest these youngsters. They play this game with me (this brother and sister), and the three of us have a good time part of the lesson hour in this way. We shall not need it much longer as the rudiments are now becoming clear, but I shall need it in another such predicament. I do not advocate home-work for the little students if they apply themselves and are apt pupils, but when the other extreme occurs I advise any plan at all that will interest the mind and impress the essentials on the brain as long as the mind is not wearied.

When home-work is necessary I write notes on the staffs or clefs for these children to name by letter, and also write rests, dotted notes, examples of time, signs of flats and sharps, to be answered in writing. When this can be accurately accomplished I ask that the wee fingers write notes, a few at a time, and name them, a scale or two, rests, etc., and bring them for my correction and the deserving average. For good work some trifling gift once in a while is readily appreciated,

Usually children are great imitators, and this any one knows who has made childhood a study to any great extent; therefore the wise teacher must ever be the perfect example, and never grow careless or disinterested in manner of speech or mode of playing. Sometimes great things are accomplished by this gift of imitation in musical study when the immature mind would fail to grasp the verbally con-

Tell the little ones how you personally grasped the meaning of certain ideas; how you stumbled over some difficulty, explaining how, by constant endeavor, you overcame such trials, mentioning assuredly its glorious reward and the happiness crowning each effort.

Illustrate largely and choose little pieces of music suitable in tone and title to the disposition of the child whenever it is convenient to do so. A kind message to the delinquent; a trifling favor

to the deserving, showing how you sympathize with their struggles; applauding all efforts in the right direction, and in the kindest possible manner guiding the small hands and childish minds through the labyrinth of musical instruction is the teacher's crowning aim. In nine cases out of ten this wholeheartedness, sympathy and tact will be amply rewarded by the rapid advancement of the scholars and the coveted possession of their good will and

#### THE PRICE OF SKILL IN MUSIC.

THE old saying that there is no "Royal Road to Knowledge" is found to be just as applicable to the all his experience, it was still necessary for him to compose every day in order to keep his skill.

they were by no means at one with me in the mat-ter. In 1876, having finished with distinction my course in the St. Petersburg Conservatory, I went Since then I have always been on terms of the his untiring zeal in cultivating what talent I possess Vienna I had the assistance of a young girl, then

execution in every variety of speed and lightness. mal fame as the greatest pianist of her sex-Fanny hetizky, and sinec we often played together, it was only natural that I should ask her to play my ariations for two pianos in my concert with me. It was a great pleasure for us to work together, From 1870 to 1881 I traveled a great deal, giving Leopold Auer, the master of Mischa Elman, both in Austria and in Germany. In 1881, after the de-

tened with delight. of the Wagner Verein, in which I directed the

After the most complete and thorough course of study in any or all branches of study, it remains for the musician to put himself into his music, so through Russia, France and England, playing my piano concerto, then recently published, and chamber music of my own. In 1892 the firm of that he has a personal message to give, the value of which will depend upon the life experiences which it reflects and portrays.

#### THE ETUDE

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Some Practical Letters to a Young Teacher. BY HARRIETTE BROWER,

My Drap I pp.

Your recent letter interested me greatly, for it not only told me that you are well and happy, but that you are wide awake, and anxious to get to work and to make your years of study and practice count for what they are worth. You have studied hard and I think have made good use of your opportunities.

You say you wish to plunge in at once and begin

to teach the piano in your city, which, you add, is not at all a musical one, though there are many poor piano teachers in it. And you want me to tell you how Ah, there is the problem for us all-

pianist, and you have studied in Europe. That second point doesn't count for very much in these days. I for one believe a first-class musical education can be acquired on this side of the Atlantic, and that Europe will be coming to us before long for instruction. At these points I think you have earnestness, pluck and tact. You will need all three in large measure to become a successful teacher. If you have them, go in

So much for that side. Now for your pedagogical equipment. Have you a well-thought-out plan of teachteach it? Do you know what to do at the first lesson? Can you teach beginners? No doubt you expect to have advanced and talented pupils who will study

Granted that you are fully armed at all points and you a little advice born of my experience, which I hope will be of use to you. Every one's experience is difsering and you will have to find it all out for your-leeft sooner or later. Still, for the first plange, you shall have a helping hand. Write me fully as to what prospective on lawe for the sease and the sease of the hand, the acting solution and the parts

Your letter, which has just come, tells me that you have a cheerful, sunny room for your studio, which contains your piano, a set of shelves for music and books, good sensible chairs, a settee on one side of the room, and plenty of pictures on the walls. That is all as it should be. A pleasant studio is one of

n afternoon or an evening hour.
Tell them what you intend to do. A short, amusing piano. Each person present is requested to bring a beat, her friends and to tell as many of them as she can. "In

You have now one week in which to work up the recital, and I am sure you will not be idle. Cards expected will come to insure a good audience. Invite specially mothers who have children who are studyfor they ought to know of your work. I hardly need suggest that you will have your business cards or an studio is too small for your proposed opening, perhaps a larger house will be offered, or the use of a mall hall. Only be sure that you have a good

What shall you say to the people when they come? ou must work that out yourself. Be simple, clear,

THE ETUDE I gave would be of any value, I will gladly send it to

Faithfully yours,

PETTER NO. 3.

you. Just let me know.

Your letter, urging me to send on my "talking notes" at once, has just come, and I comply. TALK ON TECHNIC.

"We want to have a little heart to heart talk on the best way to study the plano. First of all. Why do we study music? Because it is one of the greatest cans of education, of thought-expression that exists. Why do we learn the piano? Because it can easily be called a universal instrument, combining the qualities of all the others, not to be sure, in the same way that the organ does, but still sufficiently so to be used for all kinds of music. Liszt said, 'according to my views piano takes the first place in the hierarchy of music. In its compass of seven octaves it encloses a whole orchestra. Through its means it is possible to diffuse works which without it would be unknown to the majority.' We do not learn the piano because it is the easiest instrument, far from it. One of the most mous teachers in the world has said: 'It is more difficult to play eight measures on the piano correctly, than it is to conduct Beethoven's greatest sym-

"If, then the piano is difficult to learn, it would be only common sense to find out the best way to do it, the most logical, exact, sensible thorough and scientific way, and not waste time and money on superficial unthinking methods: Music is altogether mental and needs the most careful thinking—correct thinking. When we first begin to study the piano it is not music we study; we are not ready for that. A painter has to learn to draw straight lines and curves; then tries to mix colors and use them in the simplest way before he can paint a picture. A singer has to learn how to make tones before at-tempting the simplest solo. So the would-be pianist has to study into the mechanics of her art, so to speak. She has to learn how to hold hand, fingers, arms and body, how to move each part, how to make tones on the instrument. She can express nothing at first, and all she needs is concentration, obedience, patience and a good teacher

the five fingers. Pressure and relaxation are explained, and a correct position taken. (This position is illustrated to the audience.)

"Up and down movements of the fingers are now taught, and various thumb movements which will be used in scale playing. (Illustrated.) Together with table practice will be taught a great deal about music-notes and rests, the staff, the notes above and below, the formation and recitation of scales and chords in different positions, and the training of the ear. A thorough use of the metronome will be made. (Explain and illustrate this point, as some of your

the teacher's important assets and cannot be made too audience may never have seen a metronome.)

"When the pupil has learned correct positions of To this pretty studio invite a few friends, either for body, arms, hands and fingers, and can make simple up and down movements with each pair of fingers at the table, he can play the exercises at the piano, Such an exercise develops into the trill, and can be be of interest. Announce that in a week's time you worked up to any degree of velocity. (Illustrate at will give a "Talk on Piano Study," illustrated at the worked up to any degree of velocity. (Illustrate at

"In trills and passage playing, not involving the turning of the hand, we preserve what I call 'five finger relation of hands to keys.' In scale playing, of invitation, either written or printed, can be sent to all the people you can think of. Many more than you on the contrary, we have to turn or slant the hand we have the 'scale relation of hand to keys.' Scales are studied at first with pulse notes with metronome each hand alone, and afterward hands together. (Illustrate with a four octave scale in quarter, eighth and sixteenth notes at from M. M. 176-200.)

"Arpeggios are studied in the same manner as the scale. (Illustrate with a four-octave arpeggio in the people who come to the recital. If the home three chords, the common, dominant and diminished

"For chords we use special exercises which give us a number of effects. The old-fashioned way of playing chords with the hand or at the wrist is no longer used. The whole arm from the shoulder is brought into requisition, and a rotary motion gives poise, eractical and very much in earnest and you will be power and variety to the touch. The fingers play-convincing. Not long ago I gave an illustrated talk in ing the notes of the chord should be held firmly a small town for a pupil of mine who wished to begin while those not playing are well extended, not to

strike intervening notes. The chord movements are first studied at the table. (Illustrate at table and

"It is on these careful and thorough foundational lines that we begin the study of this beautiful in-strument, the piano; and if we have a good foundastrument, the piano; and it we have a good founda-tion we can begin to express with our hands what we think and feel. 'Why talk of expression befor-the fingers are capable of expression,' said Kullak Everything depends beginning at the right end and laying a good foundation in piano study.

"If you have been interested in this brief outline,
I announce a second 'talk' to follow soon, Parents are especially invited; further points will be ex plained, and any questions they may wish to ask will be answered,

In conclusion this short program was given Duvernoy, Op. 120, Nos. 1, 2, 4; Czerny, Op. 209, Nos. 1 and 2; Scarlatte, Pastoral and Capriccio: Chopin, Nocturne and Valse; Mac Dowell, To a Water Lily; Mac Dowell, Polonaise.

Any other pieces may be given in place of the above. You might give several of these talks, which should quickly make you, your aims and ideals known. The pupils will soon come to you. The first season you will have to do much talking and also playing, if possible. The second season give pupils' musicales as frequently as you can, and have technical exercises played as well as pieces. Throw your heart into the work and you will have success in large measures.

#### A STUDY OF SIXTEENTH NOTES.

BY WILLIAM BENBOW.

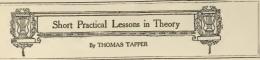
THE trouble that students have with sixteenth notes comes of the fact that they think these notes are of such slight value as to be negligible. Consequently, they are very liable to give them either too little or too much value. In a quick tempo the sixteenth will usually get one-third of the time of the quarter note instead of one-fourth, unless accompanied by two eighth notes in the other hand, In slow tempo it is the opposite. Every teacher, probably, has been surprised to see how that works out in the case even of advanced students when they come to play Beethoven's "Funcral March," in Op. A pupil whom I never would have suspected as capable of such inaccuracy brought that march for a lesson some time ago, and the only way l could induce him to get the proper value of the sixteenth was to make him count four to ever quarter, otherwise he would tend to deliver the sixteenth as a thirty-second note

Another point that the pupil must be taught is the rhetorical value of the sixteenth as a proclitic that is, a something that leans forward to something more important. This is its general significance, although there are other uses for it.

The sense or meaning of the sixteenth almost always belongs with the following note. while its time value is thought of in connection with the preceding note or rest. Especially beginners should be taught not to play the sixteenth until the following note in both hands is looked at and prepared. One has to be particularly watchful across a bar when a sixteenth is the last note of the measure. This point must be emphasized also in the delivery of the little trumpet effects and where the pupil often plays the sixteenths as a separate group to be thought of alone instead of including the quar ter in the phrasing.

Chopin had a characteristic time-figure that he employed in four of his waltzes: C sharp minor, Op. 64, No. 2; G flat, Op. 70, No. 1; the two in A flat, Op. 42 and Op. 34, No. 1. It always occurs in the last half of the measure. Very few pupils play these notes correctly. The sixteenth throws a bad retroactive effect upon the first eighth, which is nearly always played as a sixteenth because of the tendency of the first two notes to imitate the rhythm of the last two. When properly done, the deliberate character of the first eighth note really serves to heighten the piquancy of the six-

WHAT a divine calling is music! Though every thing else may appear shallow and repulsive, even the smallest task in music is so absorbing, and carries us away so far from town, country, earth and all worldly things, that it is truly a blessed gift of God.-Mendelssohn.



[Enrror's Nort.—It is the aim of this department to provide our readers, not only the teachers and studently provided our readers, not only the teachers and studently controlled the controlled our readers and the studently controlled the controlled our readers are complete in the controlled our readers and the matter variable. The first tieson appeared in the April issue. Mr. Tappers suggestion in regard to the work outlined. Mr. Tappers suggestion in regard to the work outlined for the controlled on the controlled on the controlled on the controlled outlined to the controlled outl

#### DISTINGUISHING INTERVALS.

The remaining classes of Intervals for our consideration are the Minor, Augmented, Diminished and Perfect. With the knowledge already gained, it will be found an easy matter to construct or to name the Intervals correctly.

Fundamental rule: The Major Scale is the basis of measurement for all Intervals.

#### MINOR INTERVALS

Familiarly expressed, we may say that the Minor Interval is next smaller in size than the Major, the letter name remaining the same. Thus, with the following given Intervals, proceed as we did in

> Eh DЬ Ab Bb

(1) The process is as follows: Ascertain the number name of C and Eb. This is a Third. Next accertain the third Major Scale degree from C. This is E. The given Interval is consequently not Major, but next smaller in size and of the same

(2) F to Db. The number name is six. Is Db in the Major Scale of F? It is not; D is the sixth degree of F, and F to D is a Major Sixth. Hence. F to Db, which is next smaller in size (the letter name remaining the same), is a Minor Sixth. (3) Bb to Ab. The number name is seven.

the upper tone (Ab) in the Major Scale of Bb? is not. The seventh degree of Bb is A, and Bb A is a Major Seventh. Hence, Bb to Ab, the Interval next smaller in size, is a Minor Seventh,

APPLICATION: The following Intervals are either Major or Minor. First ascertain the number name. Next ascertain if the upper tone is in the Major Scale of the lower tone. If it is, the Interval is Major. If the Interval is next smaller in size than Major (the letter name being the same),

Ch Вы D Ab Dh R#

#### PERFECT INTERVALS.

A Major Interval has been described as one of which the upper tone is in the Major Scale of the lower tone. A Perfect Interval is likewise Major. but in addition to its regular Major quality we find that its lower tone is also found in the Major Scale of the upper tone. That is to say, it is Major in both relations. Thus the Interval F to C is a fifth. It is Major because its upper tone C is in the Major Scale of F (its lower tone). It is Perfect because its lower tone F is also in the Major Scale

APPLICATION: Which of the following Intervals are Perfect, and which are Major?

Eb Dh Eb G D G Ab

#### AUGMENTED INTERVALS

These may be described as next larger in size than Major or Perfect Intervals, the letter name remaining the same.

Thus, C to G is a Perfect Fifth; C to G#, an Augmented Fifth. C to A is a Major Sixth; C to Af, an Augmented Sixth.

APPLICATION: The following Intervals are Major, Perfect, Minor and Augmented. First ascertain the number name of each. Then apply the General Rule for determining the Major Interval, and name each given example by virtue of its relative

C Db B# Bb B C A# Ab Eb Bb E F C D E Eb

#### DIMINISHED INTERVALS

These may be described as next smaller in size than Minor or Perfect Intervals, the letter name remaining the same. (1) Thus, to ascertain the Diminished Fifth from F, first write the Perfect Fifth F to C, add a flat before the C, and F to Cb, the Diminished Fifth results.

(2) To ascertain the Diminished Seventh from C#, first find the Major Seventh. This is B#, hence C# to B is Minor; and C# to Bb is the required Diminished Seventh

APPLICATION: Add the proper chromatic sign to the given upper notes to produce the required

#### GENERAL OBSERVATIONS ON INTERVALS.

Usually Intervals are reckoned from the Unison to the Ninth inclusive. The Major Intervals are the 2d, 3d, 6th, 7th and 9th. The Minor Intervals are likewise the 2d, 3d, 6th, 7th and 9th. The Perfect Intervals are the Primo (Unison) 4th, 5th and 8th (Octave). In modern music all Intervals may appear as Augmented, and all (except the Primo) may appear as Diminished.

APPLICATION: Intervals should be studied analytically (in actual music) and constructively. To apply the former, turn to the music page of this issue of THE ETUDE and find as many of all the Intervals as you can. This practice must become so completely habitual that it leads to instant recognition of the Interval.

Many forms of constructive exercises may be carried on to increase one's familiarity with the Interval. The following will suggest many other forms of practice to the student. (CAUTION:
ALWAYS employ the Major Scale as the basis of measurement. This must be done consciously until independence is gained.)

I. Write above C a Major 3d, a Minor 6th. 2. Write above Db an Augmented 1st, a Dimin-

ished 4th. 3. Write above E a Perfect 5th, a Major 2d.

Write above F a Minor 3d, an Augmented 5th. Write above G a Diminished 7th, a Perfect 4th. . Write above Ab a Major 6th, a Minor 7th.

. Write above B an Augmented 6th, a Diminished 5th. Continue this form of practice indefinitely until

all such exercises can be performed with a sure and rapid application of the processes already em-

#### OHESTIONS ON INTERVALS

The following questions are again suggestive. The student should carefully write out each, and formulate others of like character, as a test of his work and as a basis for practice. If any question or exercise is puzzling, the writer will gladly furnish any information. But it must be remembered that this bit of knowledge is like a Greek verb or the declension of a Latin noun, to be learned only by constant practice, and the cultivation of memory: How are Perfect Intervals distinguished from Major?

2. Why is C# to A# not a Diminished Seventh? 3. What musical Intervals are Minor?

4. How are Diminished Intervals produced from 5. How are Diminished Intervals produced from

Major? From Minor? 6. Why may the Prime not be Diminished?

Write above A the Major, Minor, Augmented and Diminished 3d.

8 Why must the upper letter name (in Question 7) remain E?

o. What Intervals occur in the tune America?

#### SOME TEACHING PRINCIPLES OF DR. MASON

BY LEONORA SILL ASHTON,

[The following are a few of the countless valuable backing principles evolved from the work of Dr. William Mason. In the limit estimate there can be no question that Dr. Mason's work in Musical Pedapory will rank with that of the greatest cause with your fingers. Place your hands on the plano and raise the little finger independently, moving it only from the knuckles and keeping the

wrist, fore arm and upper arm perfectly loose. This is the movement for light finger exercise,

for trills, for scales run evenly and smoothly. 2d. Keeping the finger tips still on the keys use the same motion, only let the fingers fly up from the keys as soon as they have brought forth the sound. This is the lightest and most delicate

staccato-the touch of fairy music, elf dances and graceful embellishments. 3d. Still keep the fingers over the keys and with the very finger tips snap them away. The elastic touch this has been happily called, and there is no

exercise practiced persistently which will give a more musical touch than this. It first contracts and then liberates the muscles of the hands as to give entire freedom of motion. This touch may be used in all practice for assuring a positive position and certainty of the fingers.

In performing, it is suited to single note passages of a decisive character, and, indeed, is called for in single notes and chords whenever a marked staccato is shown. 4th. Now bring the fingers back to the keys once

more, and with single notes, double thirds, and sixths and chords let the weight of the wrist and the whole arm press them in

It will take long for the majority of pupils to accomplish this, and even when accomplished the performance of the act is wont to slip away without constant practice.

If there is one tense nerve or thread of muscles the tone will not be complete. This movement involves the utter relaxation of every muscle in the arm from fingers to shoulder, with the nervous force of the whole, concentrated in the finger tips. Miss Kate Chittenden has aptly likened it to a rope hang-

ing limply by its own weight.

When rightly understood and practiced, this pressure action forms the basis of all true legato playing, and it was the perfection of this which brought forth the admiration of Liszt at the "wondrons limpid touch" of his American pupil, William Mason. 5th. Traveling back from the fingers one reaches the wrist, another important link in this musical machinery.

Here other relaxation is again the rule, and other relaxation seems almost impossible to those whose hands are so small that it requires a slight stiffened stretch to reach even an octave. It will be obtained though if toiled for patiently.

This movement is a common one for staccato, but primarily for rapid playing. A free use of the wrist alone will bring faultless technic and beauty of tone, while without it rapid octaves are impos-

6th. Finally comes the "upward arm" motion, when full power of sound is required in all brave

Place the hands over the keys forming a chord. Let the full weight of the arm fall upon the finger tips and then throw the chords out with all your force, remembering always there must not be a tense or strained muscle in wrist or fingers.

These embody the rules for "Touch and Technic," the fundamental laws upon which the art of piano playing is based and upon which alone that art can

THE operas of Gluck can only be studied as they deserve, by being heard and seen, and, moreover, under conditions of careful and magnificent presentation,-

### Self-Help Notes on Etude Music

By P. W. OREM

#### VALSE BARCAROLLE-F. BOROWSKI.

ioned passages suggests the swing of a waltz. one measure of the 68 time being equivalent to two measures of 3 4 waltz time; hence the title. This piece is a beautiful example of modern pianism, charming in melody and harmonic treatment and grateful in technical structure. Our new edition has been carefully revised by the composer. It should be played in an expressive manner throughout with full singing tone and with a due regard to bringing out the inner voices. The passage work should be brilliant and rippling. A splendid concert or recita!

#### MARCH NOCTURNE-F. SABATHIL.

This is a dignified composition written in the grand march style. At this season of the year such picces are particularly useful. They are in demand for processional purposes at commencements and exhibitions, and are also available as opening numbers at recitals. In addition to the above the musical interest of this piece, and its technical value as a chord study, render it suitable for teaching purposes. It is the work of a well-known and successful contemporary German composer. It begins pianissimo, the principal theme being worked up gradually in manner somewhat suggestive of Schu-mann's well-known "Nachtstueck" (in C) and his "Novelette" (in F). The chords should be played with the down-arm or up-arm touches, as the ne cessities of the case may demand (the arm held loosely and easily), and the octave passages should be taken from the wrist. A bold, martial style is The principal theme of the Trio is of lyric quality and should be so inter-Imagine how this piece would sound if played by an orchestra or concert band and endeavor to give similar quality and contrast of tone

#### CONFESSION (AVEU)-E. SCHUTT.

A portrait and biographical sketch of this noted composer and pianist appear on another page of this issue. His delightful "Confession," Op. 30. No. 2, is one of his shorter and lighter pieces, belonging to an earlier period, but it serves admirably to illustrate the delicate fancy and expressive medie vein so characteristic of this composer. It also li-plays his fondness for pleasing harmonic sub-tletics, with a touch of modern polyphony. This piece suggests a duet for soprano and baritone voices with a syncopated accompaniment reminding one of the tinkling of distant bells. It is a genuine love song and should be so interpreted. Play it so as to bring out the principal voices, giving due regard to the delicate accompanying effects. This piece should always be carefully studied before taking up the larger compositions of Schütt,

#### PULSE OF SPRING-HENRI WEIL.

A charming new piece, rather out of the usual line. This American composer, who has been successfully represented in our ETUDE pages on several previous occasions, has a genuine melodic gift and a vein of originality. The principal theme of this piece is to be delivered in the manner of a 'cello solo, with warm full tone and some freedom of tempo. The right-hand accompaniment must be played lightly but steadily. At the change to 12-8 time the pace may be somewhat accelerated, leading up to a tempestuous climax just before the return of the principal theme, this time assigned to the right hand. In this case the principal theme must also be well brought out and the chords of the left hand subordinated. The 12-8 time again appears, after which the piece is brought to a quiet, graceful close. A reading of the motto at the head of the piece discloses the composer's intention

### THE ETUDE

VALSE DE CONCERT-A. J. PEABODY, JR.

This is a showy concert waltz by a promising young American composer. It must be played in a dashing manner but not hurried. It will require nimble fingers and a clean technic, particularly in the double-note passages. This piece should prove useful as an exhibition or special recital number. It will prove popular with audiences in general.

#### EROS-G. D. MARTIN.

This is a dainty, fluttering waltz movement by a composer well known and always welcome to our readers. It should be played with lightness and rapidity throughout. The introductory passage divided between the hands should be played in such a manner that it may sound as though played by a single hand. It is to be understood, of course, that a waltz of this type is not intended to accompany dancing. It is merely a playful idealization of the characteristic rhythm,

#### BY THE LAKESIDE-R. S. MORRISON.

This is a characteristic "polka caprice" based on a typically pianistic figure (a triplet of sixteenth notes followed by a staccato eighth note). The word "caprice" appended to the secondary title of this piece serves to disassociate it from the ordinary polka movement intended for dancing purposes. It implies a certain freedom of style in performance and a flexibility of rhythm, The principal theme must be played in a snappy manner with crisp, clean touch. The staccato repeated notes must not be hurried; if anything, a slackening of the pace is desnable. The middle section of the piece must be played in more graceful, flowing style. In this por-tion of the piece particular attention must be given to the left-hand part. An excellent third grade teaching and recital piece.

#### FAIR DAFFODILS-R. S. FORMAN.

Here is a very taking "song without words," very aptly illustrative of the familiar lines of Herrick printed at the head of the piece. It should be played in a jaunty, lilting manner, with precision of rhythm. The section in B flat should be taken at a brisker pace, somewhat capriciously. When the principal theme is transferred to the left hand bring it out strongly. For an early third grade teaching or recital piece this number would be hard to excel.

#### IN THE BARN-CHAS. LINDSAY.

This little "rustic dance" is one of the best of its type we have seen in a long while. It should achieve immediate popularity. The opening theme in the left hand is very taking and characteristic, quaintly harmonized. The remaining themes are equally characteristic but well contrasted. The sequence of keys is good: C major, A minor, F sequence of sees is good. C major, A minor, P major. This piece must be played with humor and spirit, not too fast. The accentuation may be somewhat exaggerated, in keeping with the character of

#### JUMPING-JACK-J. BLIED.

This easy teaching piece is one of a set, entitled "Among the Toys." It is suitable for pupils of the early second grade. It will serve particularly well as a study in rhythm. In fact, the "mazurka rhythm" is always good for teaching purposes. Pupils should become familiarized with the various dotted rhythms as early as possible. This little mazurka will be found very acceptable to young

#### ALLEGRETTO FROM SEVENTH SYMPHONY (FOUR HANDS)-BEETHOVEN.

The seventh has been termed the most picturesque of all the Beethoven symphonies; by some it has been called the "apotheosis of the dance." It is a symphony without a slow movement, at least a slow symptons without a slow movement at least a stow movement of the generally accepted type. The "Allegretto" takes its place. The term "dance" is hardly applicable to this movement. It is rather a meditative, retrospective "intermezzo" between the more boisterous dance movements. The four-hand arrangement will be found very effective on the piano. As an instructive aid to the interpretation the orchestration has been indicated here and there, names of the various instruments being given,

In this arrangement the movement has been some In this arrangement the movement has been somewhat shortened. The principal themes are preserved intact, but the so-called "working-out" section (or middle portion) has been omitted. This portion is not so effective in transcription and needs portion is not so enective in transcription and needs the orchestra to bring it out properly. Excerpts of this character from great orchestral works are exceedingly valuable for study, siding to familiarize students with the immortal thoughts of the masters.

#### "DUKE STREET" (HYMN-POSTLUDE FOR THE PIPE ORGAN)-GEO. E. WHITING.

This interesting number is taken from a set of six postludes based on well-known hymn tunes, six postludes pased on wen from times. Nothing better for the close of church service could be found than pieces of this type. Mr. Whiting has woven the old tune "Duke Street" into this brilliant and uplifting postlude in a most skillful and musicianly manner. This piece must be played steadily and with precision. The composer's phrasing and marks of expression must be carefully observed and the registration followed as closely as possible. The pedaling is very accurately indicated throughout. This piece will appeal to all practical

#### TWILIGHT IDYL (VIOLIN AND PIANO-P. A. SCHNECKER.

So effective is this number that it might originally have been written for violin, although it has proven exceedingly popular as a piano solo. It will afford excellent opportunity for the study of the singing tone, bowing and expressive style of performance. The piano accompaniment is interest ing, affording good support to the solo instrument. A very attractive recital piecc.

#### THE VOCAL NUMBERS.

Three very useful songs appear in this issue. Mr. Brackett's sacred solo, "Let Not Your Heart Be Troubled," is a fine number for church use and will be liked by congregations. It has much variety of melody and rhythm, the three verses being well contrasted, and a broad and taking refrain. Mr. Brackett is himself a singer and knows how to treat the voice. The accompaniment is varied and can be played effectively either on the piano or organ. Mr. E. L. Phelps' "Sweetest Rose of Junetime" is a timely springlike number, suitable for an encore song and available for teaching. It is easy to sing,

catchy and very pretty.

"Over the Hills to Mary" is a typical, characteristic Irish song, naïve in melody, quaintly harmonized. It might be used as one of a group of recital songs or as an encore number. It will be liked.

#### SLOW PRACTICE THE ROAD TO VELOCITY.

BY T. C. JEFFERS

ALL authorities on technic, all experience, and all good teachers say, and say emphatically, that slow practice is the foundation of good piano playing. And yet, with all this warning, pupils do not seem fully to understand the importance of it. Generally, they seem to take the injunction to mean "somewhat slower than for performance." There should be no misunderstanding about it The first practice of a piece should be four times as slow as the speed of performance, and the longer it is practiced at this slow tempo, the more unerringly it will be when executed at its marked tempo. Even after a piece has been worked up to its full speed, it is absolutely necessary to return constantly to the former slow practice if it is to be kept in use.

It is a mistake to practice a piece incessantly as a whole. The difficulties should be attacked at once and thoroughly practiced, beginning a few notes before them, and including a bar or more at their end. So the mind in practice is put in the same condition as in performance, i. c., the act of passing from an casy passage to a difficult one. This kind of study should be continued just as long as the piece is used.

Practicing a piece as a whole is like trying to level.

mountains by digging on their tops and in their valleys alike; so while the mountain tops lower the valleys sink, and at the end of a hundred years of this kind of work their valleys and the second of work, their relative heights will be the same. Dig on the hill tops alone until they are level with the plain, then unite all together.

If a particular difficulty prove obstinate, construct study of similar, but more difficult, passages and thus endeavor to overcome it.

### ALLEGRETTO

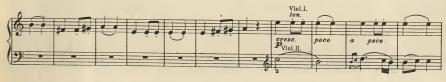
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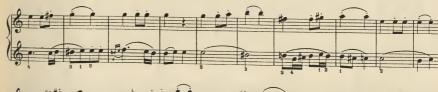




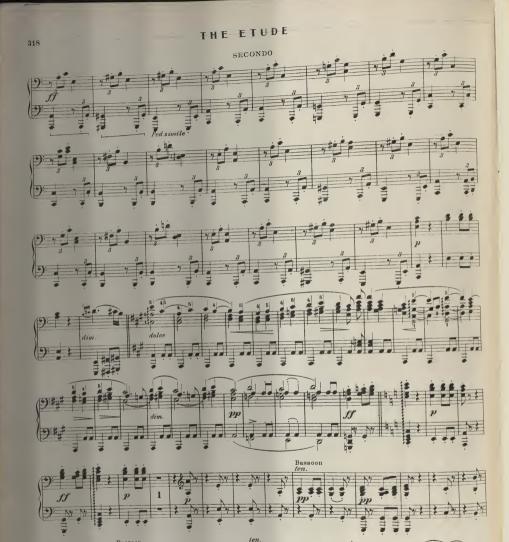




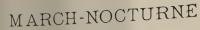






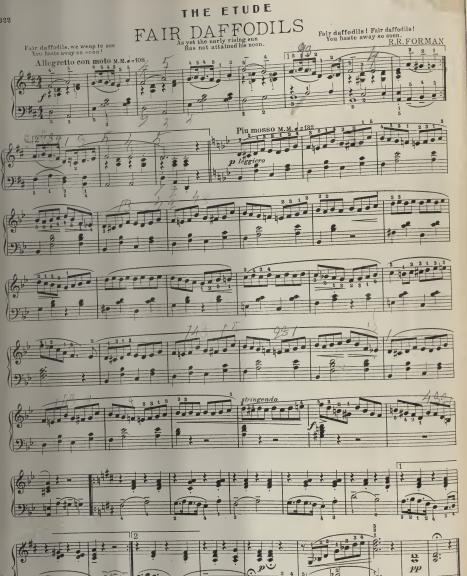






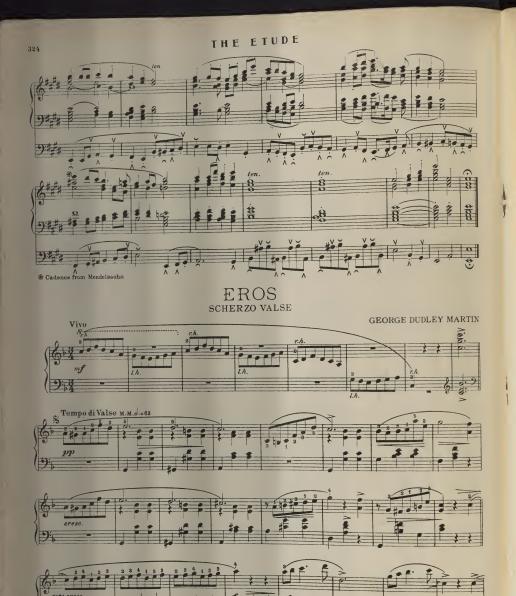




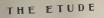




THE ETUDE

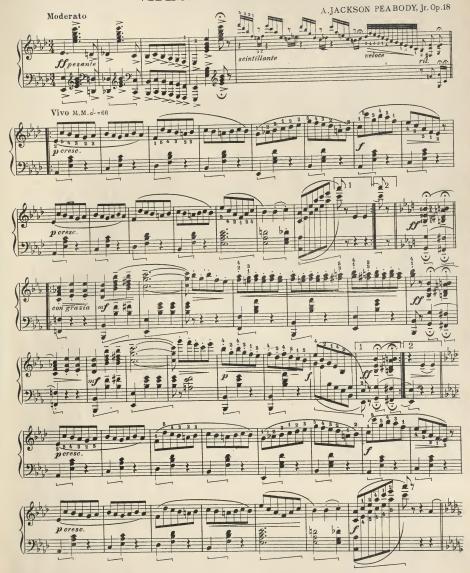




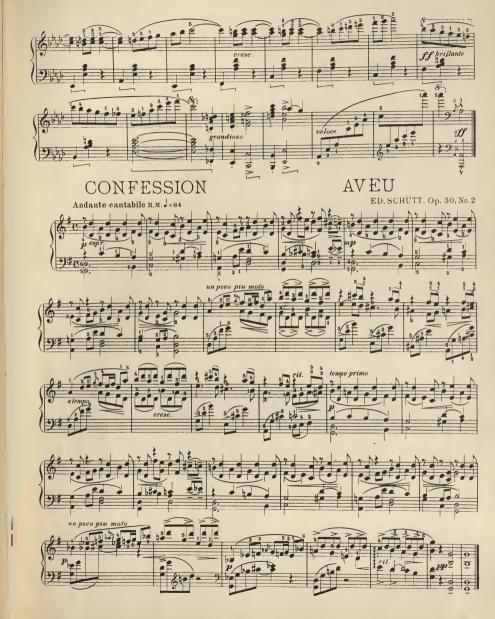


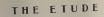


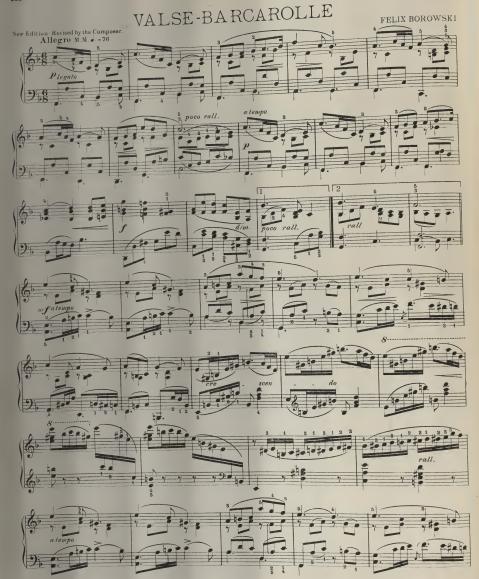
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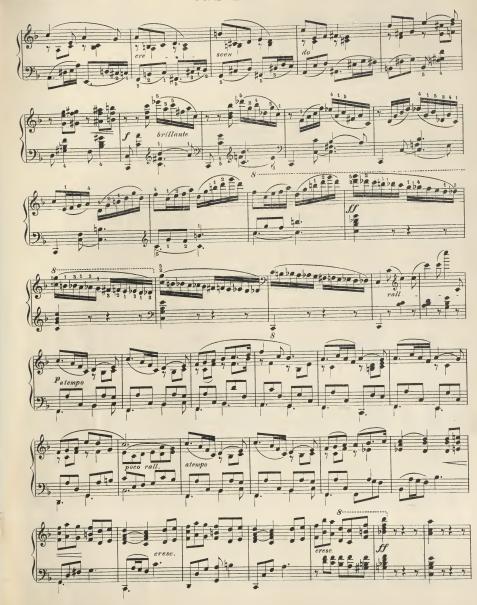


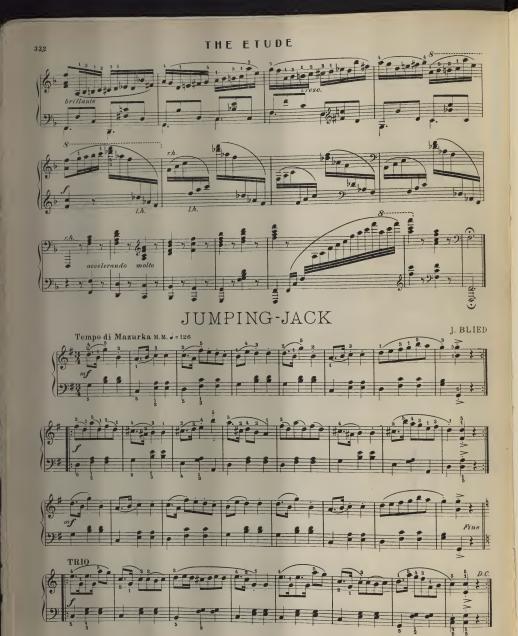




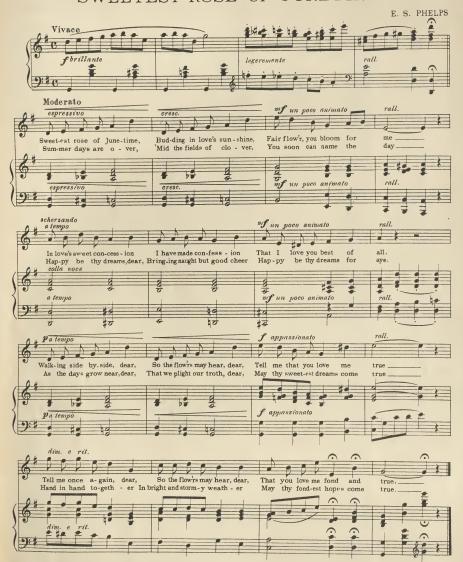




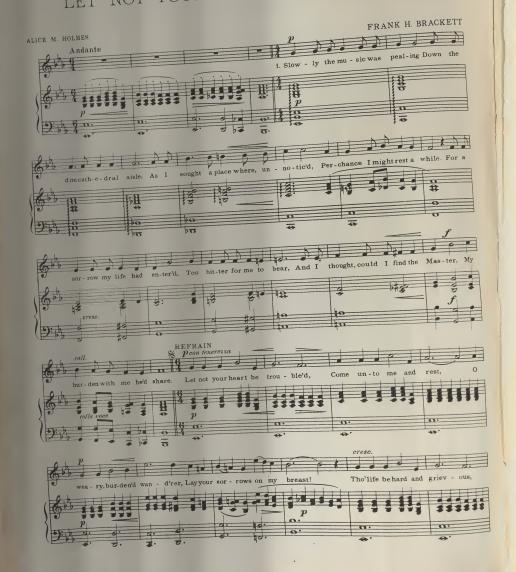




## SWEETEST ROSE OF JUNETIME



## LET NOT YOUR HEART BE TROUBLED







## THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



#### COUNTRY AND VILLAGE STUDENTS.

"1.1 live in a village of 2,000 inhabitants, and have many country pupils who only desire to learn a contract that they hardly took at then, but are the manufacture that they hardly took at then, but are enhanted to the property of the contraction and impatient. Should I compel them to take studies? "2. What studies would you suggest for pulled "3. Should pupils finals their pleces as perfectly as for each of the contraction of

"2. What studies would you suggest for pupils in the fourth grad fluids they like as perfectly as for concert the before dropping them?" "4. Be you advise heglmens from its to ten "5. Be you think all teachers should follow strictly the Blason system? Its It necessary that "0. When pupils have thoroughly mastered the scales in thirds, sixths and teacher, and also the calles in thirds, sixths and teacher, and also the had pupils who had worked on these for flw years, and I believe that It I could change to sensething "7. Which form of the minor scale should be taught?"

You would better regulate your work in accordance with the intelligence and experience of your material. Pupils who have never been so situated as to have opportunities to Pisten to music of a good class must be given elementary conceptions and led gradually and patiently upward, giving them things of a higher quality as they show themselves capable of receiving them. It is a mistake to dampen the ardor of such unformed minds by institute of the property of

If they show signs of musicianship you can lead them forward more rapidly. If they show none, but simply wish to play such music as is enjoyed by their humble associates, you would better teach them to do this well, than discourage them by insisting on their working on things that neither they nor their associates can understand. Limit the amount of work such pupils do on studies. Try and select those that are the most interesting. Often give only a portion of a study for a lesson, so that they can have the greater part of their time for pieces. You can select many pieces that will contain points in technic which will serve as etudes without the student realizing it. Try and make them realize that the hand is the machine with which they must do their playing, and that to do this as they desire the hand must be properly trained and formed, and hence that to do this they must devote a little time each day to giving the fingers special drill on exercises and etudes.

2. For the fourth grade use the Standard Graded Course. When that is finished, select the most interesting studies from Heller, Opus 46 and 45, using 46 first. It is a good plan to precede the Standard Course with the second book of the Czerny-Liebling Selected Studies.

3. In the majority of cases, yes. Certain pieces should be kept in the repertoire after others are taken up. This will keep them in constant review, develop that ease and freedom of execution which makes playing interesting, and the student will always have something to play.

4. Certainly, after the first few lessons. You can only eapture their interest by means of the little pieces. If you use Presser's First Steps, and the Standard Course, you will find little pieces almost from the start. These should be supplemented with others. When the little piece is learned and committed to memory, so that the pupil no longer needs to look at the notes, you should continue work on it until the pupil can play it with right finger motions. Any defects along this line can more easily be remedied when the piece is well enough learned so that the pupil can give his entire attention to the fingers.

5. Not unless they thoroughly understand how to use it. I have known several teachers to make an awful muddle of it, simply because they did not use their brains to thoroughly master it, but only opened their brains to thoroughly master it, but only opened the leaves and told the pupils to take such and such exercises on certain pages. "Torch and Technic" is, in a sense, a teacher's manual. Children the sense and sort to please all tastes.

pupils might not be able to understand the text. Teachers should apply its principles in the exercises they give. As the pupils grow older and advance in musicianship, they should own copies, and be taught how they should be used.

6. Pupils never "thoroughly master" scales and arpeggios. Even great players continue to practice and the property of the prop

7. The harmonic minor would better be taught first; afterwards the melodic form.

#### HARMONY A NECESSARY STUDY.

"To you consider a course in hirmony essential in a madelian wide of the asserted a shallow with a manifelm who contends that harmony is unsesser, that through it may soond well to be a second of the contends of the conten

There is not space to discuss this question here. I would say briefly that your teacher's analogy in regard to harmony and language is correct. What would you say, then, of the common school education that gave the student no idea of grammar? Does not this of itself show the ridiculousness of your "musician's" statement? No one has any right to be called a musician who does not understand the fundamental principles underlying its construction. Would you employ any one to teach you language or literature who knew nothing of grammar, or the fundamental principles of its construction? The fact that students have not studied harmony long enough to learn how to harmonize a melody has no more to do with its being unnecessary for musicianship, than it would be to say that it was unnecessary for a pupil to study the piano because he could play a Mozart sonata after the first three months' tuition. But even though a person does not study long enough to learn to harmonize melodies, they do learn something about principles of construction. A knowledge of harmony is a great help in sight-reading. When a so-called musician tells you that a knowledge of harmony is unnecessary to the music student, you may unreservedly set him down as a very superficial individual. You will not be likely to know of his pupils rising above medi-

ocrity.

I should think that scale practice would be an absolute essential to a violinist's progress.

#### RECITAL PIECES

"I am planning to give a pupils' recital, but am not able to go away to select sultable music. Would you please suggest a solo for a pupil who is well advanced? She played Raff's 'Polka de la Reine' last year."

Raffs "Cachoucha Caprice" was very much in vogue a few years ago. It is finer than the polka, brilliant and always pleases. The same composer's "Rigandon" is also a fine concert number. Katherine Goodson has included it in her programs this season. For a quieter number, Brassin's Nocturne. Op. 17, is excellent. E. R. Kroeger's "Airoin" will also be sure to please. "In a Gondola," by Bendel; March, Op. 30, by Hollaender; Die Forelle, Heller; Kamennoi Ostrow, Rubinstein; Rustle of Spring, Sinding, and Valse in A flat, by Moszkowski, are all most excellent things for public use by advanced students, and are of a sort to nlease all trasts.

#### PUPILS' CLUBS.

"I have a small class in music and wish to orgaine a club in order that my pupils may thing the lives of the great composers. In any thing the lives of the great composers hardly know how to go to work. What hooks will it be best to use for students from twelve to fifteen years of age?"

A club among your pupils need be nothing more than a regularly appointed time when all the members of the class may meet for the study of such musical matters as cannot be brought into the lesson hours. Combine the idea of entertainment with it so that the students may not infer it is to be an hour of dull study. Give the club an appropriate name, and let the members elect officers from among themselves. This will give them an active interest. Do not keep them too long at study, but after from one-half to three-quarters of an hour let them visit together for a time. Then for a few moments before dismissing take up some simple ear training exercises. Make this competitive, or like a game, and you will interest them. Occasionally have a little more elaborate entertainment for them in the evening and you will find that it will help materially in holding their interest. If you can devise some amusements which they can get up themselves they will be still more enthusiastic over their club. For a text-book get Thomas Tapper's "First Studies in Musical Biography," In it you will find a preface explaining how it should be used. "Pictures from the Lives of the Great Composers," and "Music Talks with Children," by the same author, you will also find helpful.

#### STIFFENED MUSCLES.

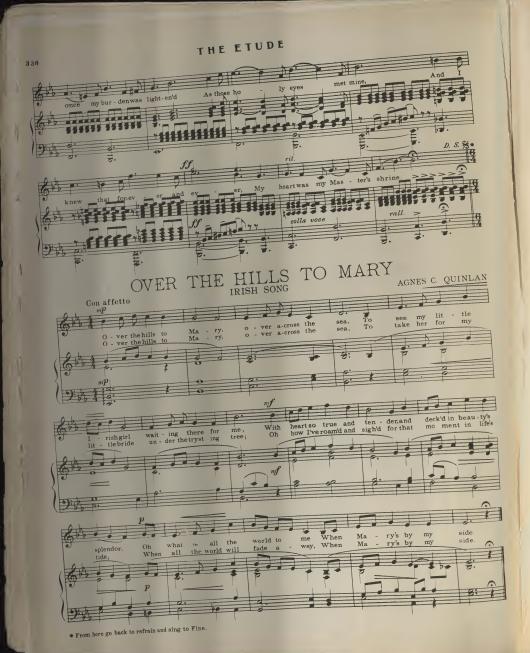
"I am a constant reader of This Evens and profit will the Rotton Trains kindly abover a question will the Rotton Trains kindly abover a question of me? I have been able to practice but very little of the reader o

To restore yourghands to a pliable condition, you would better exercise them in every way possible away from the piano. Oil rubbed into them a couple of times each day will help to soften the muscles and loosen the joints. Get from your druggist a preparation of oil of almonds in which a small amount of oil of wintergreen has been worked. Hands that have been temporarily stiffened may be restored if treated with this for a time. I would recommend that you own both of the technical books you mention. Mason's books contain a fund of information which you should make a thorough study of, Philipp's book contains a lot of passage work exercises with the hand in a quiet position which will be excellent in loosening up your fingers and joints. Everything depends upon yourself, however, as to whether you hold your hands in a loose condition, or whether you allow them to become constrained while practicing. Simply tapping the keys loosely, without depressing them, while practicing some of the exercises, is an excellent method of inducing a pliable feeling in the fingers.

#### LEARNING AFTER TWENTY.

"I was interested in your answer to the question in proof to it man terming to play after tweety. I man terming to play after tweety. I may be a supported to the proof of after a lam now tweety-four years old, and recently hearn lesson again. After eight weeks to be getting on favorsky, and an growing very found of high-class music, although my taste per found of high-class music, although my taste per found of high-class music, although my taste per found in the proof of the proof

You certainly are at an advantage, and your constant playing during the years has without doubt kept your joints from stiffening. The kind of music you played, whether popular or classical, would make no difference in this regard, although fit you had given your attention to a higher class of music the tendency would have been to lead you on to a greater degree of proficiency once travels very far by confining himself to "cheap tunes." As to the point of "required" supplemess you mention, no one can answer this at long range. A personal examination would not only be necessary, but one would need to watch your rate of progress for a time.



3

to the rest of the concentrate your mind upon the blazzonation concentrate rour mind upon the blazzonation concentration and the keyboard.

### IMPATIENTLY AMBITIOUS STUDENTS.

the next of the recognition of the control of the sealed of listening to the performers, that he is no stall of listening to the performers, that he is no stall of listening to the performers, that he performers the performers of the control of t

### DEVICIONEY IN MEMORIZING.

infultion form to missistic very quickly although floor squaral endowances writes greatly along this amount of the control of the control of the bottom open it into are stinious and concentrate the control of the risk in hand, and apply them-risks scually. The is also the only remedy that there of that may be of service to you. You will have of that may be of service to you. You will

### THE ETUDE

Select such pieces as you would like to memorize, learn how to analyze them from the Goodrich book, and you will find that the most of them are made up of short periods like the Chopin Prelude, with more one has a baselies and pointer of demarcation. nore or less clearly marked points of demarcation. Learn these phrases and periods each by them-selves. Do not try to commit the whole composition at once, but treat it as a series of short pieces which you put together as you commit them. Select no composition you are not sure that you will desire no composition you are not sure mar you will desire to keep in your repertoric for years. When you last committed a piece, keep it no constant review, and to not forget that even the repertorices of the year virtuous who come here from year to year form the propertory of the propertory of the year that you have a comparatively limited in the num-tions. Europe, are comparatively limited in the num-tions that you would have a good the propertory that you would have not provided the prober of pieces that are publicly performed. Paderewski still includes in his programs pieces that he played when Le first began his career, over twenty years ago, and so it is with them all.

#### PEDALLING.

BY LEONORA SILL ASHTON.

THE damper pedal is the first thing that a child is anxious to use. "It makes the music louder," he supposes. Its artistic use, however, is the thing like forestern, when he had been a considerable to the suppose that the suppose the suppose that the suppose the suppose the suppose that the suppose the suppose that the suppose that the suppose that the suppose that the suppose the suppose that the suppose the suppose the suppose the suppose the suppose that the suppose the suppose the suppose that the suppose the first forgotten when he finishes the last lesson of

A well-known man once said in regard to this the last quarter. subject, "Whatever sounds right to the cultivated car is correct." Now it is the cultivating of this fine sense of hearing upon which artistic plano pedalling is dependent and by which it becomes in-

This seems often neglected even on the part of the really conscientious teacher. He will religiously mark off measure after measure with absolute correctness and with explanatory rules, such as: "Hold the pedal down as long as the harmony remains the same," or, "There is a discord there, but the bass is one harmony and the foreign notes are so high up that their thin sound is overbalanced by the power of the others." All of which is very well, but is it really training the pupil's ear? Is he not learning more to lean upon his intellectual understanding than to depend upon that fine instinct which can detect the faintest blur in sound?

From the earliest age of instruction it is advisable to train the child to distinguish right and wrong by his sense of hearing. Have him turn his back upon the piano and have him tell you which is the purer



Which you will play as marked, holding the pedal through each one separately. Then play them thus:



and have him tell you which of these two sounds

Explain the fact clearly to him-that there the damper pedal (which keeps all the strings on the piano subdued except that one which is struck) is raised, that the sound struck from the one key passes over the other strings and touches them with its vibrations, so that many other smaller tones are sounded and mingle together. Also explain that if they are left too long sounding when Most the sounds are foreign to each other that they will create a discord, but strive to teach him something besides the mental fact. Let him listen to the volume of sound when your foot is on the damper nedal, and again to the limited sound when your foot comes off-listen till he can tell from another room when you raise it or not.

#### APPLICATION TO A PIECE

In the matter of foreign notes high in the right hand, take the Chopin Cradle Song. Show him that the bass is practically the same throughout reprelation" is a book that will aware the property of the pro

because of a foreign chord in the middle parts, and because of a toreign choru in the middle parts, and show him the myriad harmonies woven up in the right hand. Play the first part correctly for Then hold the pedal through each him first. Then hold the pegal through each measure, to show him the blur in the bass. Then bring both hands down an octave—holding the him first. bring both measure—and let him hear pedal through a whole measure—and let him hear pedal through a waste measure and it him her that the sounds arising from the mixed harmony like that played in the middle of the plano world

be undesirable.

As for other instances which may be used to allow the form the form of the fundamental rules in Hans Sitt's "Pedals of the Fundamental rules in Hans Sitt's "Pedals of the Fundamental rules in Hans Sitt's "Pedals of the Forte," for times when, as he says, the pedal is "indispensable."

#### HANS SITT'S RULES.

"With skips that must sound legato." I. "With skips that hist sound legato."

This is very simply done. Strike a note a ration on the lower half of the piano. Using the note as time strike its third or fifth beyond the

reach of your fingers.

It is easy for a child to hear how the pedal joins these two, how without it there is an empines, a break between the notes, but be sure he does ker before you leave it, and does not merely "under

"In a succession of chords which are to b stand.

This may be done in the same way as with the

simple notes. sustained by the fingers owing to the hand moving to a distance in playing an accompaniment"

to a distance in playing an accompaniment.

In this instance take any composition where iright hand is employed with both melody and accompaniment. Henselt's "La Gondola," if a possible of the second of the secon near, and illustrate by that. If you have sometime near, and mustrate by that. If you have someth, of this character on hand with which the psol familiar use that of course, and he will quity, able to hear how the pedal is needed to pas in notes, how the meaning is lost if you jump in one note to the other.

This training of the acute hearing of the bloom should begin with the first scale and should be part of every lesson.

#### NEEDS OF THE YOUNG TEACHER IN THE SOUTH.

BY E. L. WINN.

WHAT the young teacher of the Soul and (1) a practical course in applied paye of all teachers' work; (2) a clear idea of what 6 all studies belong to certain grades; (3) a box play them and teach them. and colleges offer a great field to aspiring So girls who are preparing for the teaching print

First, they need to hear more music and artists' recitals. That means they should a year or two in some Northern city, who musical opportunities which Southern gri have the advantage of embracing There or attend the Symphony Concerts, Grand Over Recitals, and hear famous artists in every

With most of us, going abroad for preparate out of the question. Then, American tracen derstand much better the meaning of a Pro-Teacher's Course than foreign teachers greatest need of the South is a specific prepara for teaching. The girls that hold the positions schools and colleges are ofttimes limited in exence, and have had few opportunities to lear music. Then the only thing is to study with experienced teacher who can give a practical line of work for first, second, third and h grade pupils, and a list of the best teaching as she has taught them Positions in the S more frequently obtained by well-equipped family prestige, but mostly because of the edge of Southern life, loyalty to the needs of South and her traditions

WHAT love is to man, music is to the arts and mankind. Music is love itself-it is the purest, ethereal language of passion, showing in a those ways all possible changes of color and feeling though true in only a single instance, it yet co understood by thousands of men-who all fel

#### IDEAS FOR CLUB WORKERS ---

Conducted by MRS. J. OLIVER

Press Secretary of National Federation Woman's Musical Clubs

### MUSICAL CLUB.

BY FANNY EDGAR THOMAS.

the constant playing or singing. One children for future well-kept music. never water them. They parch.

might be spent in the parlors of vari-might be spent in the parlors of vari-ous pupils, held by program, of coarse, great success, and you will certainly There is nothing better than a wise appreciate the results for several lessons. program to create life, keep it up, and cause result. An hour might be divided something like this:

Stating outline of last meet-

Stating outline of last meeting of moor or outdoor space, a solution of new subject. 15 minutes about the May-pole may easily be arranged.

Reading and commenting

The teacher, of course, indirectly one, should be formed about the pole. directs and guides thought, but the The outer circle may hold the pink pupils should do the rest. Many inter-ribbons; the inner, the blue ones. All esting things might be done: tests of dance about the pole, keeping time to various kinds, for sight reading, con- some simple music; the outer circle centration, speed, expression on sight, going to the right, the inner to the left directing (one pupil beating time for until the ribbons are braided about the another), talk about meaning of pieces, pole. exercises in memorizing, enunciation, The following pieces are specially talks only. Interchange of thought chorus, H. E. Warner; "May-Day, should be encouraged, also natural expression in language, no "speeches." "Morris Dance," H. E. Warner, If it were for nothing but the meeting "Around the May-pole," R. Fortogether, wearing off the edges of dis- man; "In May-time," J. W. Bischoff, tance and shyness of pupils between each other and between them and the teacher, such little associations might A "SCHUBERT" CLUB MEETING. cess? be made both pleasant and profitable.

### A PROFITABLE PARTY.

BY M. W. ROSS.

ing paper, and a liberal quantity of the the B Minor Symphony, and others, stand close together, the others further "Multum in parvo" binding paper, you had most interesting little stories about apart. We also form the chords in will find the latter invaluable all times how they were composed, or, rather, the three positions. Sometimes we in the music room. Invite your class how Schubert was moved to compose wear a button with the pictures of a or musical club to your home some them. This might be of use to some composer on it, and tell all we have afternoon, and request them to bring other club, and might be elaborated learned about the master." all their torn and ragged music. Show upon if really printed and given more THE ADVANTAGES OF THE them how to mend it, and let each space. pupil do his own work. You will need a large library table to work on, and perhaps some smaller ones, if your class is large. Their fingers will I po not see why it would not be a fly as they work together, and a sociable good plan to have associations or soci- feeling is bound to spring up, and if you eties of teachers and pupils of music, can excite a little competition by offering By this I mean little informal meetings a small prize, which may be something in which there would be much talking musical, for the best and neatest piece about music and less playing of it, of work, so much better will be the There is so much playing of notes, so results. You can also use the oplittle thinking and talking about music, portunity, inductively, to instill a few There is so much to be thought about chance words on the value of neatness music that is never thought at all, and and tidiness in caring for their music. talking, with properly directed discus- With tact and discretion point out the sion, incites to thinking, Reading on dirty pages and drop a well-timed the subject is quite as much neglected, word concerning the good of clean Yet the meeting and expression of hands for the practice hour, and perideas in words is quite as essential as haps you can awaken some pride in the

does not incessantly plant seeds and Serve simple refreshments, and have volunteer musical numbers, and as they I can think of delightful times that depart with rolls of well-repaired music

#### MAY-POLE DANCE.

WHEREVER there is a hall or plenty

Get a carpenter to erect a May-pole in the center of the hall, and to the top of this fasten rows of ribbon—or cambric of different edges of ribbon and the content of the fasten rows of ribbon—or cambric of different edges of ribbon. 

BY L. M. CHURCH

AT a recent meeting of our music club the subject for the evening was ing the club only, to others who are not They may therefore be regarded as gram in what the members thought a EVERY music teacher must wrestle with most interesting and novel manner. would lose most, myself or they? the problem of torn and ragged music; As there are only twenty-five members instruction books that scatter their leaves in our club, we printed the programs as freely as the trees in autumn, pieces by hand, distributing them among the whose front pages seem hopelessly di- committee of three who arranged the vorced from their final sheets, and stud- meeting. They were several smallies whose sections are always sadly sized sheets of note paper, tied with lowing interesting little letter from one Sordini, Sor-dec'-nec; Crescendo, cravmixed and disarranged. This ex-ribbon at the back to hold them. On of our dear little friends: asperating state of affairs is sure to the cover was a small picture of Schuasperaning state of anians is since to the cover has a same packet of some case increases, we notice the o-key, neggiermente, ted-jeer-men-ten; arrive about the middle of the teaching bert, and the date of his birth and following plan a fine one: In order to Maesto, Mah-es-to; Sfortzando, sfortz-

fresh, clean, unmutilated supply may was a short description of the piece or calls out the degrees of the scale, tonic, be ordered. To tide over this hapless song itself, how it came to be written, supertonic, etc., a pupil rises, takes the and any interesting fact in connection letter, stands in her place. If she forperiod try this party.

and any interesting fact in connection letter, stands in her place. If she forGet a good supply of heavy manilla with it. Several numbers on the progets the sharp or flat she is turned paper, a fresh pot of library paste, several gram, like "The Erl King," "Hark! down; those holding the third, fourth, sheets of transparent gum music mend- Hark! the Lark!" "Who is Sylvia?" seventh and eighth degrees of the scale

> THE MUSIC OF THE SEASONS. THE Musical Society of Queens
> Borough (New York City) reports a IN music, Haydn stands for classimost interesting and rather unique cism. When we talk of classical music, mental and vocal numbers representing epigrammatic piquancy of expression; each month in the year. The following dignity without pompousness or granis a program suggested from the pro- diloquence; feeling without hysteria. of our readers would be glad to try a similar program, representing the did not attempt to compose tragedies novelty. There are numerous pieces but in his finest music he is never comwhich may be adapted to this idea:

> January, "Snowflakes," Cowen; Feb-marked temperament and was poet-ruary, "My Valentine," Gaynor; March. ically inspired. By dint of a sincerity "Spring's Awakening," Buck; April, "To the Spring," Grieg; May, "A May Morning," Denza; June, "June," Tschal-kowsky; July, "Recessional," De Koven; ing, August, "Im Herbst," Franz; Septem-August, "Im Herost, Frank, Opposite ber, "Hunting Song," Mendelssohn; Tschaikowski is hard, sometimes im-October, "October," Tschaikowsky; possible, yet to many it seems anything November, "Goodbye," Tosti; December, "Goodbye," Tosti; December, "Goodbye," Tosti; December, "Mendelssohn, "Schaikowski is hard, sometimes impossible that our descendants but impossible that our descendants ber, a Noel, Adam,

#### OUESTIONS FOR CLUB MEM-BERS.

club?

pleasure for the good of the club? 4. Am I one of a little clique in the club who chum together and keep aloof a century ago, will sound as clear as from the rest?

5. When the director is doing her clearer nor more convincing than the best do I go outside and criticise her other,-I, F, RUNCIMAN. and tell of her faults?

6. Have I too keen a nose for news HOW TO PRONOUNCE SOME

and scandal? platform habits, etc.—a thousand prof- suitable for the May-pole dance: "May-itable and interesting things. Playing Party," waltz-polka (very easy), Paul into any schemes of the club even done might be made illustrative of Wachs, "The May-pole," two-part thought Id onto care for them?

8. Do I come to rehearsal fifteen rest?

9. Am I all attention at rehearsal. and eager in every way possible to help the director and make the club a suc-

10. Inasmuch as we are engaged for musical purposes, do I talk of private matters during the time of rehearsal? II. Do I speak of matters concernmembers of the club?

12. If I were to leave the club, which

#### A LIVING SCALE

forward to the "good time coming" title of the selection and the name of musical alphabet, also sharps and flats, vee-vah'-cheh.

when the new term will begin, and a the performer, and on the opposite page written on cardboard. As our teacher

Bessie Fene Ham.

#### HAYDN, THE MODEL OF CLAS-SICAL MUSIC.

program of recent date. The subject we mean Haydn's. He created the of the recent concert was "The Trend thing, and it ended with him. He has of the Times." There were instru-sanity, lucidity, pointedness, sometimes gram given by this society. It makes His variety seems endless, his energy a unique program, and doubtless many never flags, and often he has more than a touch of the divine quality. He months of the year, for the sake of of life, for his temperament forbade it; monplace, because he had a strongly that was perfect he made music which, though it is shaped in outline by the classical spirit, will be forever interest-

To listen to him immediately after will be listening to him when students are turning to the biographical dictionaries to find out who Tschaikowski was. A century ago Haydn was as fresh and novel as Tschaikowski is 1. Am I loyal to my director and my now, and as overwhelming a personality in the world of music as the mighty Wagner. But time equalizes and evens things, and in another hundred years all that is merely up-to-date in musical speech and phraseology will have lost its flavor and seductiveness; but the voice that is sincere, whether the word is spoken to-day or was spoken ever, and the one voice shall not be

### COMMON MUSICAL TERMS.

BY ALLAN EASTMAN.

STUDENTS who are particular do not minutes late, and to a concert after the like to have the pronunciation of musical terms uncertain. It has become a prevalent custom in America to pronounce foreign terms with as near the accent and pronunciation of the original language as possible. The following pronunciations of much-used terms are taken from a standard authority (Dr. H. A. Clarke's Pronouncing Dictionary of Musical Terms and the Names of Celebrated Musicians).

Capriccio, cah-pritch'-eo; Mezza voce met'-za vo'-cheh; Tempo giusto tem'po joo'sto; Adagio, a-da'-jee-o; Patetico, pa-teh'-tee-co; Agitato, a-jee-tah'to; Anima, Ah'-nee-mah; Appoggia-An interesting idea for a Children's tura, ap-pod-jea-too'-rah; Bravura, bra-Club Meeting is embodied in the fol- voo'-rah; Chef d'œuvre, shef d'oovr; shen'-do; Dolce, dol'-che; Fuoco, foo-"At our club meetings we found the o'-ko; Leggiermente, led-jeer-men'-teh; season, and our minds begin to look death. We devoted the left page to the learn the Major Scales we have the an'do; Solfeggio, sol-fed'-jo; Vivace,

#### The Use of the Sound Reproducing Machine in Vocal Instruction

(Concluded from the March issue)

#### Arthur L. Manchester,

he use of sound reproducing machines in teaching voice, I would say that I do not think the sound reproducing mapossibly disagreeable tone quality," for its tone quality. There is, I think, machine would tend to imitation, thus some possibility that immature students will acquire affected mannerisms in their effort to imitate the singing of artists as shown by the phonograph records. I do not anticipate any serious inroads upon the present state of thoughtfulness of the average stu-dent of singing by the use of the phonograph. To be frank, I do not believe the subject of much value to tudents of singing.

#### D. A. Clippinger.

Below is my answer to your three

First-My opinion is that tone qual-

Second-A general idea of the rendition of operatic airs might be gained from listening to a record, but the upto-date teacher has heard all the great artists do these things, and I pin my faith to a live teacher rather than to

Third-I cannot see that the phonograph would have any effect on original thinking. I have observed that most people very soon tire of these mechani cal reproductions. I do not apprehend that such contrivances will ever come into general use in the studio.

#### Lena Doria Devine.

In reply to your request for an pinion from me as to the usefulness of the phonograph in the studio I beg

the human voice.

future more extensively, not only in matters to vox et præterea nihil! illustrating the interpretation of songs and arias but also in pointing out defects in voice production which latter the sound reproducing machine often my opinion of the use of sound repro-

#### J. Harry Wheeler.

The sound reproducing machine, as an adjunct to the singing teacher, is submit the following: gain the style, expression and phrasing cial or disagreeable tone quality, simply lesson, and had given proper attention vantage

compositions as rendered by the greatest vocal artists of the day. For
instance, suppose one wished to study
the aria "Celeste Aids," what better
example of style could be found that
that rendered by Caruso, by means of
the sound reproducing machine, or
the sound reproducing machine. Or
the sound reproducing the sound reproducing machine, or sive as the original.
"Ahl Forse Lui," by Sembrich, etc., etc.
With many students the tendency tion of the different languages in which

arias are sung. While these invaluable benefits may Replying to your inquiries regarding be derived from the sound reproducing machine, still it would not be safe for the student to imitate the tone quality, as frequently the tone is very imperfect. It might be feared that arias studied

by means of the sound-reproducing mental individuality. There need be no fear of this. The fact of the student being sufficiently interested to make a artists would greatly simulate his understanding of the nature of the sake? study of an aria as sung by different

#### Frederic W. Root.

The glittering intensity of vocal constant exercise.

result in forced register and misman- appreciated more than one generally aged breath. An experienced teacher realizes.

himself as others hear him and so musicians done in pencil. mate his progress from time to time.

#### Louis C. Elson.

o say:

the sound reproducing machine as a month, so as not to interfere with the
My experience with the sound reteaching medium in vocal work. The usual necessary work during each producing machine is quite limited, as expressive term of "canned music" that lesson. I have only recently become interested has been applied to this school of musi-I have only recently occome interested and to the cal mechanics, contains a deeper meaning its possibilities as an aid to the cal mechanics, contains a deeper meaning than is at first apparent. We do

While it is easier to secure the attensome one say, in extenuation of a lack I have always been prejudiced against not get the full flavor of a peach or a tion in the cases of the older pupils, it of musical connoisseurship, "I haven't There always been prejudiced against not get the full mayor of a peast of the order purps, a or musical comoissearsing, 1 the use of any mechanical musical pear from the cannot article, nor the requires a greater amount of ingenity, a scientific or critical knowled instruments in the studio where all attended to the contract of the order purps, and or musical comoissearsing, 1 the use of any mechanical musical pear from the requires a greater amount of ingenity, a scientific or critical knowled instruments in the studio where all attended to the contract of the order purps, and or musical comoissearsing, 1 the use of the order purps, and or musical comoissearsing, 1 the use of the order purps, and or musical comoissearsing, 1 the use of the order purps, and or musical comoissearsing, 1 the use of the order purps, and or musical comoissearsing, 1 the use of the order purps, and or musical comoissearsing, 1 the use of the order purps, and or musical comoissearsing, 1 the use of the order purps, and or musical comoissearsing, 1 the use of the order purps, and or musical comoissearsing, 1 the use of the order purps, and or musical comoissearsing, 1 the use of the order purps, and or musical comoissearsing, 1 the use of the order purps are completely as a scientific or critical knowledge. tempts at mere imitation should be reproduction. That wonderful things dence of the younger ones. My sister erally the remark is made after the tempts at mere illustration should be reproduction. That the tempts at mere that when the in-have been accomplished with what at and myself have a class of scholars speaker has been listening to a perdiscouraged, especially and the sound first was regarded as a mere toy may composed of all ages, and, for the chil-

type of the sound reproducing machine in a vocal lesson. The bearing of the of reward, as an inducement for the of to-day is capable of reproducing artist, his facial expression, his geswith marvelous accuracy the quality of tures, form an important adjunct to the he human voice. tone production. The sound reproduc-It is my intention to use it in the ing machine at its best would reduce

#### Dr. B. Frank Walters, Ir.

ing operas, oratorios and other vocal imitate, unless one possesses a vaude- tice, he deserved and received the large

THE ETUDE

One may also hear a perfect pronuncia-tion of the different languages in which who renders and demands again of his interest among the pupils, each vying the single state of the state o other compositions of the principles so sequently, it developed an ambition for elucidated.

### TERESTED.

BY ALICE ELAINE COURTEMANCHE.

pupil, as well as to secure their interest in all parts of the work. It does no harm to evince an interest in whatever they do aside from their music; it gives them a feeling of trust and confidence tion by the sound reproducing records in their teacher, and while it is never that are popularly heard is the product will be made them on too familiar of an exceptionally powerful voice terms, one can go to the other exchich has had ten to twenty years of the control of the Any effort of a young singer with its close as well. A friendly word constant exercise.

constant exercise.

constant exercise.

Any effort of a young singer with its close as well. A meany note it you not be studied to much better advantage with a teacher than be madeveloped organs to reproduce such whenever you meet them, other times indeveloped organs to reproduce such whenever you meet them, other times indeveloped organs to reproduce such whenever you meet them, other times indeveloped organs to reproduce such whenever you meet them, other times indeveloped organs to reproduce such whenever you meet them, other times and times the product of the results of the r

may, with advantage to the pupil, One of my pupils, while studying point out certain characteristics of tone piano, also took drawing lessons, and and style exhibited by means of the possibly showed more talent in the sound reproducing machines, but great latter art than in music. Meanwhile he iscrimination is required.

did very good work in both. To try tion
Whether or not it would be of use, and unite both interests, the pupil was melo would certainly be of much interest asked to draw sketches of the different if a pupil could have such records of composers and musicians, sometimes his own voice at different periods of these were done in charcoal, but more his culture. It would help him to hear often it was just the heads of the

might assist toward the correction of This method made the pupil familiar faults, and it would enable him to esti- with the musical people in a way most pleasing to him. It also made it intructive and created an eagerness for each succeeding picture. These pictures I venture to doubt the efficacy of were made on the average of once a

#### A REWARD SYSTEM.

reproducing machine has been until cordially be conceded, but the machine within recent years. It must be ad-cannot replace the vocal teacher. to the years of age, we have adopted avowal that he doesn't understand of to ten years of age, we have adopted avowal that he doesn't understand or mitted, however, that the perfected Sight goes hand-in-hand with hearing what might be termed a "Star" system appreciate that sort of thing.

We procure boxes of the adhesive star seals—large and small. At each is to be preferred to the poseur. The lesson we placed these stars on their former at least has nothing to unlearn; note book. A large star was for a the poscur will usually be found to perfect lesson, for an average we gave have accumulated a lot of second-hand a small one, and when there were no and shopworn opinions and a miscel-

ducing machines in vocal teaching in Referring to the perfect lesson, if the tions which make it hopeless to try to order that students may profit by the pupil failed to get the work satisfactor- teach him anything. He knows it all interpretations employed by different ily through any misunderstanding, or already. The mere fact that what he singers in various grand opera airs, I through the fault of the teacher, who knows is not so causes him not a moan adjunct to the singing teacher, is submit the following: had not given a clear explanation of the ment's perturbation. The ignoramus, highly commendable, and its musical I do not believe that such use of the subjects taken up, it was not considered on the other hand, in his approachable benefit to the vocal student is almost sound reproducing machines would be a mark of discredit to the pupil. If he humility, is willing to be quite in the inestimable. By its records, one may likely to cultivate in students an artifi-had conscientiously tried to get the way of learning something to his ad-

of the recitatives and arias of the lead- because it is almost impossible to and had done the right kind of prac-

quently than not they were made happy with a large one.

In a short time after these stars were adopted we could distinguish a lively more practice, to assure themselves of their ability to secure their reward. course, a theory could be advanced that KEEPING THE CHILDREN IN- a child should not receive any recompense for diligent work; the results of good earnest work and attention should be its own reward, but what child, especially those of six or seven, endowed One of the most important things in with a natural or remarkable talent for

#### POPULAR MUSIC MAY LEAD TO BETTER MUSIC.

THE idea that all popular music is necessarily bad is one that too many teachers entertain. Many of the popular melodies of the day are written by musicians of pronounced ability. Popular music is only bad, I, when it is badly composed (that is when it violates the laws of harmony, rhythm form in such a way as to be offensive to good taste); 2, when the music is associated with words that are vulgar or gross or ridiculously inartistic; 3, when the music fails to lead to a desire for better music. It is very encouraging to note the popular appreciaof the better class of popular melodies.

Many of the musical comedy tunes have much to commend in them. It is true that in some there is a remnant of the barbaric, but the same audience what you've got" will also find delight in the Chopin Millitary Polonaise if well played. We are a tense, nervous people, and when we have not had a musical education we naturally demand exhilerating music. If we have no one to play the polonaise for us, we take what we can in the way of playing. a recent editorial a writer in the Philadelphia Ledger says upon this subject:

a scientific or critical knowledge of

If you don't care for classical music it is more honest to say so than to pre-tend you do. The confessed ignoramus In answer to your inquiry regarding redeeming features in the whole lesson, laneous assortment of other people's minion of the use of sound reprotective months of the use of th

BY PROFESSOR FR. NIECKS. Ι

THE origins of things are as a rule obscure, and the conjectures concerning them, necessarily founded on inadequate data and disputable reasonings, can lay no claim to authoritativeness, For our data as to the origins of song we have to go to savage tribes. But what we find there may be, and generally is, something far beyond the first stage of their musical development, and in no case are we in a position to follow the development from stage to stage, Savages have no historical records, and we do not live long enough to be their historians. However, there are conjectures and conjectures, and those not absolutely wild are not without utility. This seems to me the case with the following conjectural sketch of the origins of song and music generally, in which facts and logic receive due attention. Song and dance are the original

forms of music. Song consisted at first of only a few modulations of the voice, which served as emotional exclamations sisted of simple rhythms, executed with the hands or feet of the dancers and bystanders, or with instruments of per-cussion. These two original forms of music soon influenced each other, the songs, such as those of the troubadance giving the song rhythm, the song mensural. The labors of Paul Runge, united in the dance-song, and in their wedded state influenced each other still more. The dance-song, the ballad in the old sense of the word, has con-tinued to exist, and has flourished, ment of song and of dance has in the long run been of greater importance to the art than the combined form of the dance-song, which I am tempted to call the primitive Gesammthunstwerk, Wagner's name for his combination of the present occasion is song.

#### THE ORIGIN OF SONG The history of song among civilized

peoples is almost as obscure as its the keys required for some of the inner origins among savages. Three Greek hymns, a little song, and a few fragments are all that has come down to us from antiquity. After that there is a blank extending over several centhis notation give the most hopelessly

mensural notation continued to be used fifth century that melody began to free a wonderful leap, reached perfection, side by side for centuries. This was itself from the polyphonic fetters, After him there was no higher developunfortunate, for, as the two notations which in the 17th century it succeeded ment of the genre, only developments are alike in appearance, the moderns in throwing off altogether. And then of certain features and revelations of have often been at a loss to know which it was able to walk forth again in its original personalities. Mendelssohn, of the two it was they had before them. of the two it was they had before them. natural grace and independence. But The doubt comes in with the purely melodic secular music. The harmonic of melody the composers and their music we know to be in mensural notation, the ecclesiastical plain chant in non-mensural notation. But how do we proceed as to rhythm in the case of unmeasured notation, for we cannot do without rhythm. Well, where the words are in prose the musician adopts the free rhythm of speech-that is, he accents and lengthens the notes in accordance with the importance of the words and syllables; and where the words are in verse he has to follow the metrical arrangement of the poet, This, however, is not so simple as it appears at first sight. The accent in French verse is still a much-debated question. And apart from this and other dubieties concerning accent and metre, there remains this difficultyhow are they to be rendered in music? Has, for instance, a trochee to be rendered by an accented and an unaccented and as variations in a monotonous cented note be twice as long as the unaccented one? In other words, is the For a long time the view generally

Hugo Riemann, and others brought about a reaction, and convinced most students that the notation was not mensural, and that the musical rhythm had to be derived from the words. The more or less, down to the most modern this field maintains, however, that this and embedded in art-works. view has to be modified, that most, but not all, of these melodies are in the measureless notation. I allude to Dr. B. Beck, who quite recently published a valuable study on the melodies of the troubadours, intends to pubners name for his community. I lish all the remaining ones, and a thou-arts in the musical drama. The form lected and examined more than a thousand melodies of the trouvères. Even a few years ago the treasuries of mediæval songs were as good as locked to us. Now that the main key has been found, there is a fair prospect that

#### chambers may be found also. SONG IN THE MIDDLE AGES.

manuscripts being of the 9th and 10th way of our acquaintance with the culti- beth's time. How interesting and, centuries. Nor does light appear then, vation of song in the olden time. The above all, how fresh and delightful they "starved," for lack of motive power. For of what use is a record that is not large majority of the minstrels learned are! decipherable? The musical notation of and exercised their art by rote, and As to the history of art-song we may that time consisted of neumes; that is, were unable to read and write music. say that it began about 1600, Caccini's signs, such as dots, dashes and hooks, Thus an enormous mass of music "Nuove Musiche," published in 1601. which indicated only the upward and passed away with them. For what has was one of the first collections of comdownward direction of the melody, not come down to us traditionally can be positions in the new monodic style; the exact intervals, and did not indicate only an extremely small portion of the that is, compositions for one voice with at all the rhythm. Attempts at reading actual output, and cannot but have an harmonic instrumental accompanibeen greatly and sadly changed in the ment. It was epoch-making. diverse results. In the 10th and 11th course of transmission. The learned important name is that of the somecenturies the gradual development of a musicians, on the other hand, almost what later German composer Heinstave on which the neuma, were placed, all ecclesiastics, either entirely ignored rich Albert of the first half of the 17th and the development of the slender the secular popular music, or looked century, whose songs, unlike those of neumes into thick, square-headed notes, down upon it with contempt. Then, the elegant Caccini, had the simplicity improved matters; but while thus pro- when harmony was developed, the new of folk-songs. But the cultivation of viding for the recognition of intervals, discovery fascinated musicians to such art-song remained yet for a long time the notation still failed to make provi- an extent that they seem to have be- sporadic and unprogressive, among the the measure. The recognition of time come indifferent to everything else, causes of which were the vogue of the measure.

The pride and delight of the masters of Italian aria and the paucity of good With the introduction of harmony, the 14th, 15th, and 16th centuries were lyrical poetry. The sustained cultivathe need for a measure notation made in the combination of contrapuntal tion with a rapid upward movement itself more and more felt; indeed, without it the notation of individual har- melodies. The spirit of song is either third of the 18th century. Schulz, monic parts was impossible. At last, entirely absent from their compositions Reichardt, and Zelter were the most in the 12th century, such a notation or borrowed from popular and eccle- notable among the leading spirits.

even in these days of the renaissance music of the people as the mediaval harmonists and their public did in the contemporary folk and monophonous court music, by which latter is meant the songs of the troubadours, trouveres, and minnesingers of the 12th, 13th, and 14th centuries. It has been pointed out that from 1560 to 1807 not a single collection of German folk-songs was published, and that there appeared during these two hundred and forty-seven years only ten publications containing some folk-songs. And this was not a state of matters peculiar to Germany. Marked appreciation of folk-music by musicians and the cultured classes may be said to be a modern feature. But, generally speaking, it has its ups and downs. Now it is decidedly up. Who does not wish that every nation had as good a history as the French in that in every country there were a company of trained workers devoted their native folk-music, which is a complemental counterpart of the history of art-music, and sorely wanted. Much as is lost, not a few gems and curiosities may, with the help of perseverance and intelligence, by research and study, be discovered hidden in old manuscripts

Past successes justify the hope of future achievements. Not to speak of the collection and deciphering of large bodies of compositions, such as the songs of the trouvères and the less numerous but still considerable troubadour and minnesinger songs; think of and most important step is to gain the isolated and even fragmentary popular ability to "do things" with the rightly tunes, such as "Sumer is icumen in," taken breath. Pupils sometimes get the in the English round of the 13th cen- mistaken notion that controlling the tury, a genuine folk-song; the French breath for singing means getting a full love-song, "L'homme armé," so fre- expansion and then holding on like quently incorporated in the masses of the 15th and 16th centuries; "Ach, treme effort to hold back the breath as Elslein," a favorite German song of the results in a condition of rigidity. There 15th and 16th centuries; "The Carman's Whistle," "John, come kiss me now." and other songs on which Byrd and The difficulties of the notations are. other English composers for the virturies, the earliest mediaval musical however, not the only obstacles in the ginals wrote variations in Queen Eliza-

FOLK-SONG AND ART-SONG. the old. Both the plain chant and the It was only towards the end of the quarter of a century later, Schubert, by Richard Strauss are great, but not greater than Schubert.

But now, what is the difference be-tween folk-song and art-song? Unreason disports itself most vivaciously around this question. We are told, for instance, that the folk-song and the artsong are generically different. This is not so. They are not different genera, but species of the same genus. We are further told that the folk-song is spontaneously evolved and the art-song composed. This, too, is not so. Both are inspired, and both are composed. In fact, both are art-songs. Unless they are, neither the one nor the other can please. If in speaking of them we oppose art-song to folk-song, it is because of the more highly developed art displayed in the former, not because of the entire absence of art in the latter. Again, we are told that the folk-song is communal and the art-song individual. This is true only in a small measure and in a certain sense. Nothing could Tiersot's "Histoire de la chanson populaire en France," and as good collections as the Germans in Erk's and suit stands and as it is meant. Communities de not convenient to the convenient of the convenient convenient of the convenient convenient of the convenient convenient of the convenient convenient convenient of the convenient convenie Böhme's voluminous publications; and munities do not compose, evolve, or create songs. This is done by individuals by nature specially endowed with to the elucidation of the history of musical aptitude, individuals who share the intellectual, emotional, and artistic capacities of the stratum or class of the population to which they belong, and consequently succeed in producing something that is within its comprehension and to its taste.

#### THE "STARVED" TONE

BY T. W. WODELL

IT is not enough to learn to take breath rightly for singing. The next grim death. They put forth such exis then contraction at the throat with accompanying tone of a pinched, thin quality. "Why, I have plenty of breath," is the exclamation of the pupil whose tone has dried up, "starved," for lack of motive power. tone." "True enough," is the reply; "but you failed to use your breath. time send it through your throat as through a long, wide tube, with slowness and steadiness, and your tone will be clear and firm."

The breath stream of the singer is something like the hair of the bow of the violinist. When the bow is drawn firmly and steadily across the strings, there is fullness and evenness of vibration, and consequent clearness and firmness of tone. So with the breath, Merely to take a full breath and hold it back while singing is not enough for good tone production. A step in advance is to acquire the ability to use the breath, to send it forward with any desired pressure and great steadiness, which is "breath control." This is a matter of proper preparation and thoughtful practice.

at the late century, such a notation or dorsower from popular and texts came into existence. But the invention sisting a stingly and a stiffed in the intricame into existence. But the invention is sisted a sources and stiffed in the intriof the new notation did not supersede cacies of their polyphony.

They made a distinct advance, starting standard is the only means of advanced from the folle-song-like. Then, only a in life, as in music,—Ferdinand Hiller, "To steer steadily toward an ideal



### VOICE DEPARTMENT

Editor for May, Mr. Arthur L. Manchester Editor for June, Dr. J. C. Griggs

THE DIFFICULTIES OF HIS POSITION.

BY ARTHUR L. MANCHESTER.

the reception by the student of a direction.

THE SINGING TEACHER AND diction, phrasing, and color beyond of the tone sought by the teacher. that required of any instrumentalist.

and all others. Pianists, singers, the plication I have described in the forerists, aestheticans, historians, find word to "Twelve Lessons in the Fundanemselves more and more compelled mentals of Voice Production," and I

this particular subject, a patient of the contented to remain at the conten

The singer must produce instead of the confronts the teacher will make clear the fault from atisfact ry in compass, quanty, teres the prosent which controllers are teacher of voice culture is the conversion which he is suffering. He needs sometime, and teacher of voice culture is the conversion which he is suffering. He needs sometime, and to some only one, and from anty, and evenies, by means of an teacher of voice consists of the control of the ject to disturbance from slight causes to make his instruction so clear, so misunderstanding, His time is not ready to his touch, definite, that it reaches the innermost. It is the furnishing of such instruction in the case of the planist, or even recesses of the student's mind. In his that makes the teacher's task a hard one, is in the case of the plants, to even recesses of the same in the player on string instruments, efforts to do this he uses certain terms. What can be expose to the interior light yer on string instruments, choice to do this he was certain to as the coar he expose to the interior light ment is a part of himself, as indicative of qualities of tone he de- of the mind that will assure the student is instrument is a part of limited, at indicative of quibines of case fire or use unit that will assure the student shows a physical indispositions sires the pupil to rootouce, striving by a right difference or effort by making positions. It is a superstant of the pupil to rootouce, striving by a right difference or effort by making positions are time. I must say I have superstant of the pupil to rootouch, and the results and menable to his will, yet stub- their means to establish the relationship what is right and what is wrong? Every sources have been turned to so pooling the resistant to its mandates. Con- between the physical act and the result, student, at some time or other, has sung an account by hard work and peter the result of a hermonium of a he this instrument must be use one the truth because they do not result of a harmonious adjustment, a celipsed gifts which ought to last

relation they bear toward his act of sing-MR, strives to "open," "cover," "place", or otherwise modify the tone, each effort giving rise to some physical act which he does not realize, and too often resulting in conditions which have to be corrected with great expenditure of time and labor. In such case something worse than exhibiting pictures in the dark has been done; positive harm has resulted. Failure to reach the mind, to awaken perception, has resulted, because the abstract nature of the instruction prevented the reception by the student of a distinct

The greatest genius for interpretation, the most musical of temperaments, are the most musical of temperaments, are rendered useless by a lack of control teachers are rendered useless by a lack of control teacher who uses terms which do not teacher who uses terms which are terms and the properties that the properti over tone, a control secured only by teacher who uses terms of teacher who uses terms sharply-defined WITH progress in the practice of the nicest and most delicate adjust- meaning fails to appeal to these facul music have come not only greater skill ment of powerful physical activity to ties, and, failing to arouse them to and larger achievement, but also a the sensitive yead organs. The task activity, prevents the perception of utility transformation of the many-slid-d of the teacher of singing is to bring the truth he wishes to make known nees of music as an art. Each forward about this adjustment, and surely it is. The same terms, used after perception Step reveals more clearly the complex— a task quite likely to absorb his entire has taken place, may convey meanings by of the problems awaiting solution attention. and the close relationship existing beThe situation is still further comwith much voice teaching, the difficulty tween various phases of a single plicated by the mental attitude of the which many teachers experience in branch and between any one branch majority of vocal students. This comliance upon these inadequate (because him from the necessity of possession indefinite) and mistimed terms. It is and cultivating-those traits upon hoped that a perception of the essentials of tone production will be awakened not so endowed. Common sense, in broaden their outlook, including in take the liberty of quoting it here beheir studies something from all fields cause it enforces the point I wish to of exercises which cause a physical activity whose character and rela-tion to its intended purpose are lety come size a revision of beliefs previously hild. Ideas that one held or puts a several calculation to the several calculation of the several calculatio In no branch of instruction does the its character and bearing upon the act of to a natural result of a deeper and teacher feel the exterior nature of his singing nullifies the value of the attempt. the care requerees in the way of correla- position more forcibly than in Voice It is extremely hard for the mexperi and breadth of grasp are of un- Culture. While in all forms of education enced student to correctly gauge the about the musicians and the mental activity of the student is im- conditions which accompany the makthe mass is self. There is some danger portant, in the training of the singing ing of vocal tone. He may have a cold structure was a single from the dis-voice it is particularly so, for the mental theoretical knowledge of the functions to average of thought, but the broader state of the student is often separated of the various organs involved, but knowledge is to be welcomed from the instruction of the teacher by a their employment in singing neces-Teachess of singing seem to be great gulf of misunderstanding. Com- sitates a practical application of his affected by this broadening influprehension of tone production, and the theories for which he is not prepared,
they are charged with narrowcorrect association with it of physical Because the mechanism of the voice connee: they are charged with mainly content as a content with the charged with mainly content with the charged with t any that the charge has foundation in which the intuitive and reflective faculties whose action is dependent on a deli-There does seem to be some interpret the exercises given by the cate adjustment, wrongly directed orce at work setting vocalists by the teacher, and the interpretation is right physical effort, by preventing this adare at work setting vocanies by the teacher, and in interpret and the interpret and the setting of the understanding justment defeats the singer's purpose; the value of the student. When the "interior light, up thysical effort is always involved who, having no particular best, are constructed in the details of their vork, of the (students) many, but have no many the vocanies of the larynx in the construction seems to be conthe narrowing of their joint of the correct association of physical activity should act unconsciously to the singer ow and the exclusion of the larger with tone production is comprehended, in response to the will, yet in conquestions of their relationship to music has not been reached by the instruction, trolling the breath, which is essential As a winder While this certainty is the ills to which vocal students are heir to the tone, muscular action is strong, not by any means conducte to the tone with the difficulty. He cannot tion beyond which is necessary to an order to the difficulty. singing should by all means en- of instruction which have imitation as move the muscles of the larynx conhavor to get beyond the petty things their basis fail to make singers of all but sciously, his control of them is in-bis his particular subject, a partial ex- the exceptionally endowed. This is why direct, and his development of his

With a task of such proportions con fronting him, there is small wonder that methods and details are discussed, some times with acerbity, while questions correlation of singing with other subject and the duty of the vocalist to his art a a whole are given comparatively link attention. It has frequently been said that there are as many methods of teacing may be near the truth, for while cenair conditions are agreed upon as being right, the manner of attaining to them is still a vexed question, and until there is some degree, at least, of uniformity in methods and the settlement upon some common standards, there is little hope for 2 cessation of heated discussion and the thrust aside. How many promising relief of singing teachers from the charge young artists have come to an untime

#### SEED THOUGHTS FOR STUDENTS.

Underlying the work of the student of voice culture and the art of the singer are the same principles upor which depends success in the more prosaic activities of life. The fact that the singer must be endowed tempera mentally and vocally does not releve which those must depend who are and undaunted firmness of purpose united to a determination to which fully as important to the would-be

The following excerpts from the an obstacles and won an honored position to high ideals as for his endowment voice and artistic temperament at Santley has recorded much of value to of good work, lack of earnestness, be

#### MORE EARNESTNESS NEEDED

"The greatest disappointment I have met with through life has been the lack of earnestness I have experience in the major part of my fellow-worker whether in my commercial or proi with nothing to look forward to bu uninteresting work poorly paid, finding their pay; but I cannot understand man professing to be an artist being Identified of this tendency to absorp so many carries students spend wenty over those of the numericum. The language when he ex- weeks, and even months, of practice on temptation to wrongly directed muster lance of all obstacles, he must rise in the discouraging task of uniting the regular effort is well-nigh overpowering, is tens or overcoming some other diffi. No amount of theory, explanation, or to the top, for all men are not defined to the state of th illustration with the voice of the dowed with the necessary means; sult is expected. But what a number of instances I could cite where that has not even been approached. At the this as the management of this basis reach the interior light of the mind, proper direction of effort. Attempts to carried their possessors to the up of the mind of grays, how it was done. How shall this perception of the ladder. Discontent with the mindistrict of the mind and grays, how it was done. How shall this perception of the ladder. Discontent with the management of the ladder of the ladder. Discontent with the management of the ladder of the ladder of the ladder of the ladder of the ladder. Discontent with the management of the ladder of the ladder of the ladder of the ladder of the ladder. Discontent with the management of the ladder of the l striving; vanity and laziness many

whose brilliant natural endowments other hand, vanishes, and there remains platform, Charles Lucas patted me on a singer, to become a real artist, has sciously, in order to produce an immeto make a harder struggle against these diate impression, the singer lays on natural defects than the followers of strong glaring color and deep shadows any other art, and for this reason: The where his artistic sense would suggest TION. essential natural qualifications for a more delicate treatment," singer is a sonorous voice of sympa- "I would impress on students the is responsible for many vocal ills. Vanity and laziness step in and say: from the artisan." 'The public is content, the money rolls in; why study more?' Conscience is

#### IMPATIENCE.

Of that other failing of many students, impatience, he writes:

"One of the best lessons Nava ever gave me was on progress. I had received a very serious letter from my father in reply to an application for assistance, in which he said that, after my remarks upon the singers I had heard at the Scala, he had hoped that by that time I would have made my appearance there; but he clearly saw w had made a mistake, and I had better return home. He would send me money for that purpose, but not to enable me to remain; as regarded what he had already lent me, no doubt could soon obtain a situation and refund it. I told Nava what my father had written, whereupon he said: 'Your father is in too great a hurry. Progress is not made at the rapid rate he evidently expects; it must be made step by step to make it secure; you cannot judge progress from day to day, or from month to month; work steadily. and at the end of six months compare what you can do then with what you could do at the beginning, then you can estimate the advancement you have, made, There must be time to receive intion received. We see young people after a few weeks' exercise of the voice, set to cram a few parts (in their leaving some other occupation, thrust upon the stage. The conse"I essayed the part of 'Elijah,' the
quence is, that the strain upon the imfirst time, for the Sacred Harmonic perfectly trained voice impairs its quality and strength in a short time be-

PICTURES IN ATP The art of the singer is a compre-

itself on further acquaintance. The peated a week later, when I recovered music and words are but different meth-

thetic quality, the unintellectual public necessity for refinement, delicacy, and Santley states this clearly in the folis satisfied with the sound which finish in the execution of all detail, lowing remarks on this subject: pleases its ear, and bestows its ap- whether of music or language; atten- "I, like most people in England a plause irrespective of artistic merit. tion to these distinguishes the artist that time, had not recognized the dif

#### GOOD ENUNCIATION.

because it is so much easier than singing in English. It may be pleasanter to them, and seem easier, but to those of their audience whose ears are accustomed to the beauty and delicacy of the Italian language, the gibberish they utter entirely mars any effect they might make with their vocalization; much better would it be if they converted their songs into vocalissi. Like many other things, singing in Italian is 'easy to get through,' but it is difficult to do properly. It is only a question of intelligence and application; 'what a man has done, man may do'if he has but the will. The words! the words!! the words!!! Without the words there is no accent, without the

accent there is no singing.
"He (Nava) insisted that the object of music was to give greater expression and emphasis to the words, and for this reason never allowed a syllable to be neglected. 'I must hear what you are singing about,' Nava would say, 'or cannot tell how you are singing, and, consequently, cannot help you.

#### GOOD ANALYSIS REQUIRED.

How many singers fail to analyze struction, and time to digest the instrucdid the part of "Elijah," when he first attempted it! And how few are frank enough to admit their failure as did he operas), and in a few months from after his first effort! Note what he

Society. I had only twice heard the oratorio, and I had not contemplated yond the power of any master to the difficulties of the part. Musically, remedy."

I had little to fear, but as I proceeded with the study of it, its histrionic exigencies (if that expression may be allowed in speaking of a drama reprehensive one. Voice, method of tone sented without action) overwhelmed production, comprehension of the con- me. The three episodes in the first tent of the work sung, stage presence, part-the resuscitation of the widow's enunciation, and management of de- dead son, the confounding of the priests tails must be united into a spontaneous of Baal, and calling down of the rain and perfect whole. Impressions upon which ends the part-demand the the hearers must be made quickly; a greatest possible amount of force, not phrase once delivered has done its physical so much as mental, by far the work. Concerning this Mr. Santley most trying. The mind must be abspeaks clearly and to the point. He sorbed in the scenes represented, or the performance, however good as The singer has a difficulty to con- vocal display, cannot be a portrayal of tend with which does not affect any the character of Elijah; consequently, other artist, except, in a less degree, to those who are able to discriminate the actor. The singer's work is a pic- it will be uninteresting. The second ture painted on air. No sooner is it part contains an episode no less exactdepicted than it is gone; while the ing than the three already quoted, and poet's, painter's, sculptor's, and archi- of a totally different nature, in the tect's works remain, and can be examined and analyzed at leisure. Deli- his mission, his declaration of his uncacy of treatment is the quality which worthiness, and his longing to die. is slowest to make an impression on Here the vocalist is prone to forget the public eye or ear. The delicacy of the intense dramatic interest in the exa poem, a picture, a statue, or an edi- ecution of one of the finest examples fice, though it may not strike at a first of vocal writing. My first essay was a relation to feeling; it must be wedded to reading or view, will gradually impress failure, but the performance was re-

FAILURE to class the voice properly "I, like most people in England at

ference between baritone and bassbaritone was considered only a light bass! I had no one to guide me, and sang indiscriminately one or the other, Of the value of distinct enunciation my ambition, as soon as I forsook the and proper accent he says:

tenor clef, being to arrive at the cellar region. In England a soprano, say they preferred singing in Italian, whatever style of voice she may possess, is expected to sing anything written for a soprano voice: it may be Amina one day and the soprano music in 'Elijah,' another. A tenor, either light or robust, must be prepared to sing the music of Elvino or the tenor music in the 'Messiah,' most of which lies much below the register of a light tenor, as the 'Sonnambula' music is above the register of a robust tenor. In both cases the voice must be forced, and forcing the voice either up or down, beyond deteriorating the quality, may destroy it altogether. This is noticeable mostly in contraltos As a rule, they force their voices to produce big (ugly) low tones, and by doing so relax the vocal cords to such an extent that they lose their power to produce a full, steady tone in the medium or natural register, the result being a hole in the voice (which no exercise can bridge over), and false intonation.

"The quality of the voice alone distinguishes the register. With a young, uncultivated voice it is often difficult to decide, and I have known instances where the ablest and most experienced professors have made mistakes. notable example of this is Jean de Reszke, who some years ago was a baritone at the Italian Opera and is now the leading tenor."

SINGING THE CONSONANTS. THERE are two kinds of consonants which I have designated as the mute and vocal. The mute consonants are p, f, th (as in "thick") t. ch and k. The enunciation of these consonants necessitates a complete momentary

stoppage of voice. The vocal consonants are b, v, th (as "thus"); d, j, g (as in "gag"); l, m, r, ng (as in "sing"). When articulated with sufficient ease and freedom of breath supply these consonants may be actually sung. In fact, they provide an excellent means of realizing the peculiar sensation, or, rather, lack of sen sation that accompanies correct breath delivery. There is a Sanscrit proverb. "Be sparing with your vowels and you will speak beautifully; honor the consonants and you will speak effectively."

In his interesting book, "The Singing of the Future," Frangcon-Davies says that in singing one should learn to emit only just enough breath to make a whisper, and then convert that breath into a tone. A sigh of contentment is Frangeon-Davies' conception of the ideal breath for singing.

Music, if it is to be seriously cared for, if it is to have any relation to the deeper interests of life, must seem to be in close aerial picture of the singer, on the my lost laurels. As I came off the ods of communicating feeling.-Wagner,

"LIKE the drama in poetry, the art of ought, with conscientious work, to nothing more than a dim shadow, in- the back, and said, 'You were Elijah dancing employs the highest means for place them in the front rank. Man is sufficient to recall any real impression to-night my boy; last week you were called its mile mights measured by a chieving its aim. Whilst muse works naturally vain and lazy, and I think of its merit. Hence, almost unconnothing like him." plastic art-nearest related to dancingby matter, the dance possesses mankind for its material and works upon fancy through movement."-Czerwinski.

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## ORGAN DEPARTMENT

Editor for May, MR. CARL G. SCHMIDT

must be done.

ORGANISTS.

BY CARL G. SCHMIDT.

THERE is a demand to-day for thor- forgotten. There is no success -withoughly-equipped, scrious-minded men out hard work. There can be no healthy and some fault-finding, so that you will to play the organ and direct the musi-growth without thorough fundamental be tempted to feel that all your efforts cal services of churches. People are knowledge. Many achieve apparent are wasted. But no true effort is ever well aware that music has become a success and attain considerable promifeature of increasing interest and importance during the last twenty-five A church's success and popularity are marked as much by the music as by the preaching. Because of this, those directly interested in the management of churches are constantly on the watch for men capable of ade-quately fulfilling the demands made upon them as musical director. What is expected of the thoroughly

It means that one must be an educated musician and a man of broad culture. An organist should know the principles of sight singing and be able to inherit a fortune. not only read music well but to sing

quently worse than absolute failure.

study of the organ without a previous course in pianoforte playing. It is nec- ing and rudimental music. course in passource paying. It is no seasy to play the piano well, if you I earnestly urge the young organist wish to become a good organist. At who may read this article to declide believe to the play of the play should now, that although it may take a few. Only under such conditions can you The more familiar one becomes with necessary to make him a capable musi-piano technique, the better are his cian and organist. There is no half or your ultimate advancement. It is conserve this spirit in the house of plano teennque, ine Detter are mis
channes of succeeding at the organ. way, no easy short cut. It may mean the man who a preciates the true value
This course, to my mind, is imperative work, patience, struggle, but it will of details and cannot be foo strongly urged. No also mean success. Now after we have
secure them who can undestinatingly and how can sacred music be rendered and cannot be to strongly urged. No
some successly pleaps and bounds in
observations and are place
music. It is a splendid, but difficult,
where our work exers and influence
where our work exers well as our over
the property of the proper men of perseverance and refinement.

This advice is in most instances neg- is worthy?

A PRACTICAL TALK TO YOUNG wearisome effort, for there is little music in this and it means purely and simply hard physical labor; but it

> Two facts in all this should not be nence in the musical world, only to and somewhere, only do your best at come to gricf in the end because of in- all times. Be thorough and exacting, sufficient preparation. A student who admit nothing to your church work is content with a sixty per cent, but that which is sincere and filled While he who strives for thoroughness to have an occasional fine service; and one hundred per cent, will be a one make every service a worthy one. Do to the musical exposition of its service. hundred per cent, man. Such men are not play brilliant organ preludes and The Episcopal Church has more nearly in demand, they hold the highest positions and are not compelled to take ing a direct part in the worship of undesirable ones, because if one thing
>
> your Creator.
>
> Do not permit anything to be caregoes wrong, they have the knowledge to create new conditions. It is far better to be such a man and have the ability to meet and conquer defeat, than

#### SECURE A GOOD FOUNDATION.

elected, and as a result our country is In the first place let us remember may not wearly your uson of means. Annual common of the chief control indecision. Know exactly pal Churches. There the entire applied with so-called organists who that our audience has not had the tion and indecision. Know exactly pal Churches. There the entire applied with so-called organists who that our audience has not had the tion and indecision. Know exactly pal Churches. There the entire applied with so-called organists who that our audience has not had the tion and indecision. Know exactly pal Churches. There the entire applied with so-called organists who that our audience has not had the tion and indecision. Know exactly pal Churches. There the entire applied with so-called organists who that our audience has not had the tion and indecision. Know exactly pal Churches. There the entire applied with so-called organists who that our audience has not had the tion and indecision. Know exactly pal Churches. There the entire applied with so-called organists who that our audience has not had the tion and indecision. In the first place let us remember may not weary your choir by hesitahack at the organ in the most atrocious musical training which we have had; what you want, and then get it, manner. They retain their positions that organ music, which appeals to us A choir loses all respect for a man but a short time and are a constant because of its wonderful construction who is not exacting in his work. Anyand harmonic beauties, falls as an un- one can do ordinary work, but few can The tendency of our age is to hurry. known message on the ears of our do fine work.

This is always ruinous in any art. listeners. It is as Greek to them. Let Musical success must be slowly and us remember this and play numbers The introductory voluntary may con-Musical success must be slowly aim as cleared by the sist of a set piece, but an artist should be also with a creat amount of ner- lay mind. Then, by an occasional be prepared to extemporize an additional states with a creat amount of ner- lay mind. sistence and an inextinguishable zeal. organ recital, never given without tional movement to fit in with the The organ demands a peculiar course printed notes regarding the composer exact time of the commencement of The well-prepared hand and the composition or by a few words the service. Great pains should be rapidly adapts itself to the quick, per- of explanation before each number, taken over, and much attention given

SELECT APPROPRIATE MUSIC.

Select anthems which will appeal to the understanding of your audience. Carefully consider people of the religious denomination who have en-gaged you. A Methodist audience demands an entirely different style of music from the Dutch Reformed or the Presbyterian, while an Episcopal service stands alone in its unique character.

You cannot change the minds of an entire congregation. You may, in fact, never be able to get them to see masic from your viewpoint, but you sacred melody either the hymns for can influence them for good by the masses or the Divine message in influence and the control of the can influence them for good by judiciously selecting music which will appeal to them and by trying to see things, to a certain extent, in the same light that they do.

You will meet with discouragement average will be a sixty per cent. man, with a spirit of reverence. Do not aim

lessly or indifferently sung by your

#### GIVE ATTENTION TO HYMNS.

Every detail of your service must be worked out. A poorly sung hymn will offset the good effect of the finest at sight.

Few men nowadays become concert

If all fundamental work is well done, offset the good effect of the finest offset the good offset the good effect of the finest offset the good offset the good effect of the finest offset the good offset the good effect of the finest offset the good effect of the the control of the co No one who cannot do more than people they are the principal reason play the organ is a capable church for having an organist and a choir. PIANO STUDY NECESSARY. organist. One must also have reason for this is want of preparation of the telephone of the telephone of the telephone organist and a chorrespondent or ration. Too many students begin the control of the telephone of the telephone or the control of the telephone organist and a chorrespondent or the control of the telephone organist and a chorrespondent or the control of the telephone organist and a chorrespondent or the control of the telephone organist and a chorrespondent organist and a make plain the principles of sight sing-but be earnest, sincere and always do ing and rudimental music. but be earnest, sincere and always do your best. More than this, insist upon

be spent at the piano before one ever more years of study and a large amount hope to make your work worthy. It Him either in sympathy, encourage ouches an organ for serious practice, of effort, that he will master work is not always the amount of salary

how can we best accomplish that which ready, so that not a moment of valuable time may be lost, or that you

feet legato necessary, but the pedals gradually make the message clear and to, extemporary playing. It is absocomprehensive. If the music means lutely essential for an organist. There cause it is being universally recognized It is imperative that the pedals be anything to you, if the life of the com- are so many places in a service where that four singers are entirely inadeplayed principally from the ankle joint poser has interest, let the people know nothing else will do instead, as it is quate, either to lead a congregation played principally from the ankle Joint poser has interest, let the people know housing the will do instead, as it is quate either to lead a congregation and not stilly with the entire leg. of it; they will enjoy it, for they may impossible to calculate beforehand through the worship of its hymns, or and not stilly with the entire egg to it, they will chop it, for they may be acquired, and have never had time or opportunity to how long a time will have to be occupied by the organ.-Madelcy Richardson. more beautiful anthems.

THE DUTY OF THE CHOIR.

BY CARL G. SCHMIDT.

ONE of the most interesting facts in the history of the Church is the growth of music as a means of worship, From the earliest times men have voiced their religious sentiments through the medium of song, and from the third century, when music was first formally recognized as a form of ritual, until today, they have tried to embody in

Song has been called an universal language. The hymns of Luther and Wesley have stirred the souls of thousands; while a Marseillaise, rising from a hundred thousand throats, shakes a throne and shapes the destiny of a nation.

Music has always held a preëminent place in the ritual of the Roman Catholic Church, being indeed a part of its very life, its entire service being intoned; and the greatest composers have devoted their God-given talents approached the Roman Catholic in the service of song, and until quite recently the non-liturgical Church has depended almost entirely upon congregational singing for its means of musical worship. It is with the music of the last named that this article will deal.

It is important that we should first firmly fix in our mind the fact that all music which is rendered in church as a part of the service at once becomes mode of worship, and only in this light is it acceptable to God.

An idea has become prevalent that music which is rendered on the Sabbath is entertainment offered to the congregation as a pleasing means But, though we think of it as an inspiring pleasure, it nevertheless becomes in this view something apart from the worship in the service, and naturally is open to the same criticism as the concert.

We must remember that music is of God's creation, and speaks to us of ment or victory; again, that it is the

here; or, if at all practicable or advisable, its place is certainly in the form to the prominent and all impor

The purely American invention of a quartet of mixed voices held its own for some years in the prominent churches of the country. How or why it ever came into existence is a mystery. Perhaps it was a matter of expense, or perhaps to avoid that still greater bugaboo of discord which so often arises from and in church choirs. But in any event it is now fortunately

The experiment has been, and is still into the bass clef, where they are either companiment has to be "faked." It is being, tried of having four very fine inaudible or muddy and soggy. Rarely time, also, that a quietus be put on the solo voices. This, while of course it is the outline of an accompaniment presumably assures correct and artistic singing, does a still greater harm, in that it brings the rendering of sacred music as near as possible to the con-cert platform; for under such conditions people will listen to voices critic ally rather than with a religious spirit, and the higher the price paid for such a quartet the more that sentiment is liable to predominate. It is a sad commentary upon the worship of any church when people attend its services merely to hear the singing of a quar-tet, or in fact of any special musical service.

The rendering of great anthems by a quartet is of course out of the question, although such attempts can still be heard even in the supposedly musi-cal city of New York. Such efforts would be ridiculous if they were not entered into so seriously.

It is reasonable then to infer that the most desirable choir for a nonliturgical church is a quartet and chorus; not necessarily a large chorus, which s often unwieldy, but a chorus of carefully selected and well-trained voices, so that the music of the best masters can be carefully studied and rendered with a proper spirit.

In such a choir the personal element

is eliminated and the music is rendered with an earnestness entirely foreign to any striving after individual effect. It takes its proper place as a part of the service, and leads one on and up on the wings of song to heights which approach the sublime.

Such a carefully trained choir, imbued with a spirit of reverence for their work, is one to be striven for, and when attained becomes a true interpreter of the Divine message.

#### ORGAN TRANSCRIPTION

literature.

for that instrument-is being encour- tunity for careful study. aged, while the transcription, which in Of course the old masters were

over the sea. that we take umbrage,

One of the main points that fault is

for instruction pieces with beginners. The reasons are manifold and obvious why they teach wrong methods, manuals alone would prove effective. as anyone who has examined these compositions can tell you. They are in that form, the chords are transposed service and not one where the ac-

preserved. If a note is to be repeated, does Mr. Skillful Arranger repeat it, giving it its right time, value and accent? Not at all! He ties it over, giving it the effect of a note with a pause mark written above. The arranger is no respector of rests, he fills them in like a dentist, only it is more painful and his material has more alloy. The ordinary adaptation is unjust in two ways. It does injustice to the piano score, and is certainly unfair to the organ for which it is transcribed. Some kind of reform is truly needed.

The point that transcribers should

observe is the difference between ar-

ranging for the organ a two staff composition from an orchestral score, and adapting a piano accompaniment into an organ accompaniment, Most vocal scores, either oratorio or anthem, have double barreled accompaniment, labeled "for organ or piano." It usually demands considerable skill (we might say adaptability) to adapt it to either instrument. Often it is disconcerting to Mr. Upstate Organist. For instance, take Handel's "Messiah" and his after oratorios, or Mendelssohn's "Elijah," They are never played on either instrument as written, and it's a good thing they are not, or some of our accompanists-to drop into the colloquial-would be "up again it." It is doubtful if an organist can obtain the best results unless he has heard an orchestra performance or studied the full score of the work he is going to use. Even then he must be something of an artist to achieve a finished effect from the customary printed accompaniment. Everyone writes songs these days

from the callous youth who has read that "there may be a fortune in your melody," as the alluring "ads" read, to the master who writes because he can't help it. The accompaniments range One of the things we hear too little from college chorus chords to beau about in this day of discussions and tifully blended backgrounds. Many controversies on things musical-is the are called but few get up to the organ transcription. As the greatest place where they know how to help number of organ transcriptions are a melody with a suitable accompanimade from pianoforte scores we will ment. Those who are the most exdiscuss simply the adaptation of that perienced often write slender, simple accompaniments while the others Any organist of standing will agree usually make the song top-heavy with that we should be more alive to the piano part, i. e., a piano composition importance of checking the wretchedly with voice accompaniment. For modpoor adaptations that are offered us ern examples of songs supported by under the deceptive title of "organ masterly accompaniments we recom-transcriptions." In England organ mend Von Ficlitz, Wolf and Homer, literature-music written exclusively These writers will give ample oppor-

the zenith days of Best and Westbrook usually letter perfect in the matter of played an important part in the organ- accompaniments. It were well that ist's repertoire, is now finding less favor organists familiarize themselves with among recitalists and church organ- songs of that class. If so, they would ists-for that we thank our brethren not play all the bass notes on the over the sea. lower 16-ft. pedals, transposing ad Our argument is not that the organ libitum. Nor would they alter the contranscription is undesirable, for that tour of passages, because it would be would be folly, as we must all be in impossible to do so without spoiling the favor of it when it is well done, but structure. They, also, would not hold it is with the poor transcription and a "gobby," lumpy sort of chord where the almost universal hearing it receives the score called for a broken chord or passage.

If we are to have organ transcripfound with is that the average adapta- tions let us have them so that when tion teaches wrong methods in playing they are played they will sound like the organ, and one of the queer things organ music and not miserable makein connection with this is the way re- shifts for piano pieces. Let us have putable teachers use these compositions a judicious use-not abuse-of the pedals, and by all means let us have the manuals unadulterated, when the

Why not have an end of silly song transcriptions and of "Dream" and usually heavy and low, or thin and con- kindred compositions. If we are to tinuous. If arpeggios are treated they have the so-called "Sacred Song," let are filled in as chords, or if not used it be one that will be worthy of the

so-called hymn tune transcription—for instance "Jerusalem the Golden," done in fifty-seven varieties.

In conclusion, when we make transcriptions arrangements adaptations. or what-not, let us make them of compositions that lend themselves to the organ, so that it won't be necessary to have h Jge-podge filling in before it can be presented as an organ work.— Harvey B. Gaul.

#### BEETHOVEN.

If God speaks anywhere, in any voice, To us His creatures, surely here and We hear Him while the great chords

seem to bow Our heads, and all the symphony's breathless noise

Breaks over us, with challenge to our Beethoven's music! From the mountain

peaks The strong, divine, compelling thunder

And, "Come up higher, come!" the

words it speaks, "Out of your darkened valleys of de-

Behold, I lift you up on mighty wings Into Hope's living, reconciling air! Breathe, and forget your life's perpetual stings-Dream, folded on the breast of Patience

sweet: Some pulse of pitying love for you may

beat -Cecilia Thaxter

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## Violin Department

ROBERT BRAINE, - Editor

Hints for Violinists By MISCHA ELMAN

From an Interview with Robert Braine

HOW LONG TO PRACTICE.

"I have never practiced excessively tell you. Some days it might have been little practice, outside of the actual playing on the stage. Examine the are quite soft, proving to you that on my present tour I am doing no system-atic practice. The ends of the fingers

"I have no difficulty in remembering the compositions I play, as I have a very retentive memory. Besides, I can run over a composition in my mind just as well as if I had the violin under my chin. I suppose I go over my en-tire repertoire with my accompanist, Mr. Liachowsky, possibly five or six times a year, by way of rehearsal, outside of playing the compositions in

"It is a sign of deficient talent if a violinist is obliged to practice all day. Many pupils practice too listlessly. To do one good, practice must be done with great concentration of mind, and with enthusiasm. Too many people try to be violinists, or to play other instruments, without sufficient love for their art. If a student does not love the violin and enjoy practicing, he should let it alone or do something Do not play an instrument if you

#### ORCHESTRAL OR PIANO ACCOMPANI-MENT.

"I like to play with orchestral accompaniment much better than with piano alone, although it is much more difficult. When I play with the piano my accompanist knows my playing so well that he follows me with absolute liberty with a passage and he will be of men accompanying you, and it is sing. ang phrase with the solo violin may that she has been singing in opera or a remonstrated with the solo violin may that she has been singing in opera or a remonstrated with the solo violing as a few properties of the solo violing as a step come, and am not of a sonatas, is perhaps, the only arised proceedings as they come, and am not of a sonatas, is perhaps, the only arised proceedings as they come, and am not of a sonatas, is perhaps, the only arised proceedings are solved in the commandation of the soloist. There are many things which

the greatest success with the orchestras to play, I have played with in America, which nervous.

"As to a violin student who intends members, as first or second violinist to the second violinist who is part of the second violinist to the second violinist who is playing as one of the violinist of an orchestra often grammars at once. He should learn the second violinist who is playing and as the second violinist of the second violinist and the second violi gets a heavy style of bowing and a to be the master of one, bath tone, besides his individuality is "I have studied theory, harmony and a position to hear the faults of his Brahms

#### STUDY IN EUROPE OR AMERICA.

been in this country to hear that so in America, but are obliged to go to Europe to study. This is the greatest mistake. You have as great teachers in the United States as in Europe. You have such thorough masters of the violin here as Hugo Heermann, Henry Shradieck, Willy Hess, concertmeister of the Boston Symphony Orchestra, and many others. These men are as great as the very best teachers in Europe. Then your orchestras! Where Europe will you find the superior of the Boston Symphony Orchestra or the Thomas Orchestra of Chicago? so necessary to the student, your large cities offer every opportunity to hear great artists. Where in the world is grand opera put on on a more mag-nificent scale than in New York? As to solo artists, do not the very greatest come to your country, attracted hither by the generous patronage which you give them, and the respect and enthusism which you show for their art? No; the American student of the violin has every opportunity to advance in your large cities, both in the way of teaching and of education in hearing

#### NERVOUSNESS.

"Many artists suffer from nervousness or stage fright. One of the fidelity, and I feel that I can take any greatest prima donnas of the world, now singing in grand opera in New with me. With an orchestra it is York, is always nervous just before She is a Catholic and she in- different concerto the next evening. ssible that the accompaniment variably crosses herself and murmurs Another prima donna now singing in get, as they are the only best italian gut I can or obose who is playing an accompany the same city, notwithstanding the fact solo playing, sing phrase with the solo violin may that she has been singing in opera for

private, but let them step before an audience of two or three thousand people and they go all to pieces. I suppose it is constitutional in the case of people who suffer continually from excessive nervousness, and I doubt if it can be overcome, except in the case of people whose nervousness wears off after they have played the first few notes. It seems to get worse as the performer grows older. Even the later performer grows older. Even the later species to realize at a glance who performances of Joachim, great as they intention of the composer is, any were, were marred at times by nervous-quires little time to work it out. were, were marred at times by nervous-ness and trembling of the bow. I have never been troubled in this manner. I the solo instrument. Still, I have had simply walk on the stage, commence to play, and forget all about being

### PLAYING OTHER INSTRUMENTS.

"A student should not waste his time to become a sole concert violinist, I "A student should not waste his time am inclined to think that practicing in too many branches. No one can be much with an orchestra as one of the much with an orchestra as one of the members, as first or second violinist plants as a sadiet argameted by the control of the control extent, but have never devoted much

long hours. You ask me how long my repressed, as all the players must con-practicing would average, but I cannot form to the ideas of the director. The myself, and do not play my own comstudent studying to be a soloist must positions at my concerts. In my keep his tone to the highest standard opinion Beethoven was the greatest of During my tours I, of course, get very at all times, and when he plays conlibrary my tours I, of course, get very at all times, and when he plays conlibrary my tours I, of course, get very at all times, and when he plays conof the three B's—Beethoven, Bach and

"I have little doubt that I might have achieved as much success with the "I have been surprised since I have that instrument, for if you will notice, my hand is almost better adapted to of a violinist who is practicing four or five hours a day are quite hard and selloused many students seem to think that they the piano than the violin. I did not cannot learn violin playing thoroughly try to master both, but spent my time with the violin, which I loved.

#### INTERESTING HINTS.

"A good ear is indispensable to a violinist. When I hear a note sounded I know at once its name. This is 'absolute pitch.' and is of great value to the violinist in attaining a perfect intonation. "I am not afflicted with perspiration

of the hands, and I do not use any lotions, or preparations; in fact, I do not take any especial care of my hands, nor do I do any physical culture or gymnasium work.

The young student should have a violin suited to his size. I commenced with a quarter size, followed by a half, three-quarters, and full size as I grew

larger.
"The 'staccato' bow cannot, in my opinion, be mastered by everybody. One either has it naturally, or has it not. It seems to be constitutional with some to do the staccato well, and others cannot learn it, no matter how long they practice.

"My favorite composition is the one I am playing at the moment. When I have finished playing a great work I have become so enthusiastic over its beauties that it seems the greatest to beauties that it seems the greatest to me, at least that is what my accom-panist says. He claims that I always pronounce the concerto I have just finished the finest ever written, and with me. With an orchestra it is fork, is always nervous just before the fine title lines, ever written, and different. Here you have a large body she steps out before the footlights to then give the same high praise to a

"In regard to strings for the violin impossible that the accompanion variable trace in the violen, should be at all times as accurate as a short prayer just before going out. I use the very best Italian gut I can

"I may say that I enjoy life and take "Violinists are often troubled in this joy in music and enjoy playing for and lost. There are many tunings which way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. Some artists are unable to undercan go wrong where the orchestra way. The orchestra way was also well as the orchestra way where the orchestra way was a second with the orchestra way where the orchestra way was a second where the orc

gained from conversing with young Elman was that the secret of his great success comes from a remarkable musical talent, a great memory, and an intense love of beautiful tones, and of dramatic effects in music, His vitality and mental vigor have not been impaired from overwork, and he is not obliged to weary himself with mod practice, owing to the fact that he seems to realize at a glance what the intention of the composer is, and re-



THE MUTE OR PRACTICE VIOLIN MUTE VIOLINS.

A CORRESPONDENT wishes to know what a "mute" violin is. A "mute" violin is the skeleton of a violin, without a solid top or back, but with neck keys, bridge, fingerboard, tail-piece, strings, etc., in all respects like an ordinary violin. These violins make only sufficient tone to be audible in an ordinary room, but could not be heard

"Mute" violins are quite common i Europe, but they are not so frequently met with in America. Several of the catalogs of the largest music houses in this country do not quote them at all. In Europe a very good "mute" violin can be bought for as low as \$5 They are extremely useful to the viopractice at times when the playing would annoy people in adjoining but silent fiddles, the player can play as late into the night as he pleases, in hotels, on steamers, or in boarding houses, or in his own home, where there is sickness, or nervous people who cannot stand practicing.

Many traveling artists carry these instruments with them on their tours, as they can thus practice any time of the night or day, without annoying anyone, as not a sound can be heard outside of the room in which the mute violin is being played. Although for "tone" work the violin is not so use ful, for technical work pure and simple it is very good. Any violin maket can make such an instrument, at a much smaller cost than an ordinary violin, since "tone" is not the object to be obtained.

STRICTLY instrumental music, such as our great masters have bequeathed to the can go wrong where the orderests way. Some artists are unsorted must aumentees which seem to enjoy the which, in order to be correctly unphase the accompaniment, especially take a public career just for that music."

when it is so loud that it overbalances reason. They may play very well in The impression which the writter attention and devotion.—Ferdanoid filler.

#### THE VIRRATO

EUNDAMENTALLY the vibrato is a tone beautifier not to mention its function in reinforcing and giving carrying quality. But besides all this it can be made to take on the character of every shade and nuance, i. e., there is a vibrato and belongs to it.

the vibrato to suit the quality of the sible exception of those of makers in treatment of bandages and clamps can musical phrase and these players are Brescia, Venice, Milan and other Italian accomplish the same effect, but in a rightly criticized not for using the cities, contemporary with the makers much longer time, by doubling the masvibrato but for using it incorrectly, of Cremona, which are sometimes sage and exercise. The hands when All violinists who have but one rate classed as Cremonas. A great many soaked in very hot water will also lose of speed for their vibrato must, of makers of the present day call their flesh, the water being heated almost course, come under this head,

artists who use the vibrato constantly; ones, and it would take a good judge by constantly I mean everywhere it is to select one.

possible? Ysaye, Kreisler, Kubelik, A real Creme

The public will not pay to hear the in a smaller city. other kind play solos

classical quartet player, used as much bars separate, and glue make the bass violing Bars, and glue in the violing Bars, bars year in learnth.

reason, and, who, at any rate, discourpupils, thereby causing much harm.

a natural vibrato is very small, it is quires every bit as much knowledge, quite as rare a phenomenon as a natu- judgment and skill on the part of ral staccato

certainly not all the artists above-

To sum up-a poor vibrato is better To sum up—a poor viorate as deads expect violation and a good one is to be with an none, and a good one is to be with F.—While from six to ten praised as highly as anything in the years of age is a better time to start artist's technical repertoire.—Edmund the violin, if great excellence is aimed to the praise of the prais SEVERN in the Musical Observer.

#### CONCENTRATION.

the entire world are still devoting much space to the career of Sarasate, the great Spanish violinist, who recently died in as fourteen years of age. France, and many anecdotes concerning his career are being recorded. The violinist and violin student have much

### Answers to Violin Oueries

N. Z .- Only the violins which were which fit tightly over the ends of the for every emotion-one which fits it made by the great masters of violin fingers, and can be purchased at drug making, in the town of Cremona in stores or beauty' shops, will give the There are artists who are deficient in Italy, are, strictly speaking, entitled to desired point to the fingers, this power to change the character of be called Cremona violins, with the posviolins "Cremonas," "New Cremonas, But a tone on the violin sans vibrato etc., simply as a trade mark and be-sults." is more or less dry and, therefore, any cause they are modeled after the is more or less dry and the tree and cause they be a struments. The best results would come from continued wibrato is better than none. The sweet, genuine Cremona instruments. The best results would come from continued the pathetic, the passionate and the violins you mention are imitations. It hery are a few of the qualities which would be impossible to set a value on use their hands a great deal in their can be vastly enhanced by the use of a them without inspection. The other characteristic vibrato, and which in- violins you speak of enjoy a good repudeed cannot be adequately produced tation, but, as in the case of all new without it. Let us see who are the violins, there are good ones and bad

A real Cremona can only be told by Thebaud, Sarasate, Sauret-but what's an expert, and there are very few first Thebaud, Sarasac, Sauter and What a life Esperi, and the use? Let us say all the soloists class experts in this country. There who get to the people and get their are a few in New York, Boston and Chicago, and occasionally one is found

F. J. C .- It is difficult to advise you I am convinced in my own mind that about your violin without seeing it. Joachim, before he became a great the best violin makers make the bass violin. Bass bars vary in length. wibrato as any or the sover that he was young well-known American violin maker once, and a great virtuoso. Orchestral makes his bars 10½ inches long, 7-16 and other ensemble players are fre- of an inch deep and 1/4 of an inch thick quently deficient in vibrato playing as and these dimensions would no doubt are many teachers who have been long prove a fair average. The thickness of away from the public as soloists, and the backs of violins is graduated, and who are away perhaps for that very varies according to the model and to the theories of the makers. If your violin age the use of the vibrato by their has a satisfactory tone it would be a pity to disturb it, except on the ad-The percentage of pupils who have vice of a skilled violin maker. It reviolin repairer to make changes in art When not natural it is a difficulty; instrument as it does for a surgeon to perform an important surgical mentioned are equally proficient in its tion on the human body. You had best submit your instrument to a skilled expert for an opinion.

at, you can accomplish much, starting at the age of fourteen, especially since you say you have had three years' lessons on the piano. Much of course de-THE newspapers and magazines of pends on the performer, but I have seen many persons who became thorough violinists, after having started as late

H. P. H .- I note your difficulty in playing in the higher positions, where the half tones lie extremely close to learn from the life example of the together, owing as you say to your great violinist. The key-note of his fingers being too fat. I am doubtful whole life was CONCENTRATION, if much can be done in the way of mak-His one purpose of being was to be-come a great violin virtuoso and carry is the advice of a physician on the subhis message to every part of the world. How successful he was in attaining his aim, the story of his career gives evi-He says: "Ten minutes' rotary masdence. He gave no lessons, presided sage, morning and evening, will do over no conservatory, composed only much good. When and after the hands works for the solo violin to play at his have been thoroughly massaged with own concerts, and even remained a cold cream throw them above the head, bachelor, so that family ties would not touching the tips of the fingers distract his attention from his one su-preme life object. He also did little morning and evening will take flesh off quartet work and conducted no orches- the fat hand, but time is needed to actra. The chances are that if he had complish it. After a course of massought perfection in any musical sage and exercise of several weeks, two branches, teaching, composing, con- surgical splints bound tight around ducting orchestras, etc., he would not each finger will train them into a more slender shape, while finger clamps,

"Those who object to the strenuous to the boiling point to get the best re-

Personally I should judge that the exercise and massage. Workmen who work rarely have fleshy fingers,

Possibly our correspondent exag-gerates his difficulties. There have been quite a number of eminent violinists who have had fleshy fingers.

B. F.-Giovanni Battista Guadagnin was born in Cremona in 1711, and died in Milan in 1786. We have known of sales of his instruments at prices varying from \$800 to \$2,000, according to tone, preservation, and the original excellence of the specimen.

This maker's violins have been much copied however and there are a large number of imitations on the market.

E. C. O .- You complain that you cannot finger fifths in tune on your violin, and that it is extremely false in chord and arpeggio playing. This may come from any one of four causes. The following are the necessary requies for correct intonation-1st, the bridge must be at right angles to the strings; 2d, the nut must be at right angles to the strings; 3d, the strings must be at the proper distances from the finger-board, as it is impossible to play in tune when the strings are too far from the finger-board; 4th, the strings must be true, that is they must be of the same size and density from one end to the other of their length, If a string is thicker at one end than the other, and tapers at any portion of its length, it will not give the octave when stopped exactly in the middle, as it should, and the other intervals will be false. It is extremely difficult to get strings which are perfectly true throughout their entire length, and in putting on new strings artists often try several lengths before they get one which is true enough for important

work. L. S.-You will find a good deal of showy left-hand pizzicato work in Goby Eberhardt's "Koboldtanz," which is not at all difficult, and is extremely effective as a short concert number for

students' recitals, etc. E. B. C .- Gasparo di Salo, of Brescia, was one of the noted violin makers of the world. It would be impossible for any one to give an authoritative opinion as to whether your violin is genuine without seeing it. It is also impossible to state how many Gasparo di Salo violins there are in the United The writer has heard of several, but they are not plentiful this country. Your violin would be valuable if it is genuine.

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CHARLES GOUNOD. 1818-1893.

hood days. She says that when he we didn't watch out. taken to play in the gardens of Passy, purpose of the hymn, it sounds as ty-one, 1839, his cantata "Fernanda" which was formerly a suburb of Paris, though the little choir-boy nature was won the Grand Prize for musical com-Listening intently to the unusual very much the same article ten centur-position, awarded by the French Institute.

Listening intently to the unusual very much the same article ten centur-position, awarded by the French Institute.

(C) that weeps." The two notes with was introduced.

singtion of notes.

#### AREZZO'S SYSTEM.

You and I call musical sounds after he first seven letters of the alphabet. But they are also designated by certain syllables, especially in singing, and where we should say C, D, E, F, G, A, B, foreign musicians would speak of Do, Re, Mi, Fa, Sol, La, Si. It means the same thing, only that great impression upon his young mind.

the little Gounod naturally used the second way, as he had been taught. And the story of the way the notes yet invented any systematic way of lighted.

Pleasant and Profitable

The future composer of the famous cyclopedia pronounces it for us), music, but of literature and art, as opera of "Faust" was a June baby. And one of his many mustcall his well, born in the year 1818, at Paris, in the year 1818, at Paris, in the year 1818, at Paris.

In ten was the earn leaf was the well when the work of the year of the was the work of the work of the year of the year.

And this is what the Latin words distinguished planist. It was from her mean in English—"Oh St. John, in 1882. that he received his early musical edu- order that the students may be able to that he received his early musical ento-cation; she probably never dreaming sing with relaxed (vocal) cords that their little son should one day be wonders of thy deeds, do thou take

int "Le pelit musicien" (The mile unet in saying on words produced that (expoint from Halevy—another eminent nucleis).

"Mademoiselle de Bovet, in a dite of the cellular and the manufacture of the cellular and the cellul Gounod, which she has written, tells needles" flying around the meadows end unany interesting stories of his child-would surely sew up our mouths—if in

You will notice that the first syllable in Sol" (G).

One day he was greatly interested was Ut. But it was not easy to sing;

THE PRIX DE ROME.

upon a time a kingdom, situate on the different calls of the street so the Ut was afterwards changed to in the different calls of the street so the Ut was afterwards changed to peddlers, when he suddenly exclaimed, Do. And the last syllable, Si, was called, is a four-year pension given by Conquered, brown the control of the street solution.

that was a very great honor indeed.

such a passion for music that his in- secured this Grand Prix. taken to hear von Weber's opera, "Der Freischütz" and Weber's beautiful melodies are said to have produced a

#### HIS FASCINATION FOR OPERA.

Long, long ago, when music master simis "Othello." he was equally decause of music, this was not to be. ago, during the last half of the similary same three hundred years.

lines and four spaces. And there was the signs And his enthusiasm knew no bounds and artists who had known his father beld a great reception at Cracos, the ledd a great reception at Cr so much confusion about the signs when he became acquainted with Mowhich were then used to indicate interwhich were then used to indicate interwhich were then used to indicate interwhen he became acquainted with Moas a young man.

He was ever
He also made the acquaintance of

Unfortunately, the boy lost his good father at an early age; and so he was brought up entirely under the care of his mother. He is described as having blonde complexion, with crear-cut read-ures, and large, bright, almost somber-ures, and large, bright, almost somber-looking eyes. He is said to have had ing for the Romance in B minor, cos. blonde complexion, with clear-cut featlooking eyes. He is said to have had ing for the Romance in B minor, too, charming manners, and in his later posed here at Rome. As well is for peats, it was remarked that the comparis, it was remarked that the composer's voice was soft—and when he spoke, it was like music.

He must have been a persistent, hard than ten times over." worker at his studies; for his friends declare that he had the power of "toilthings less complex and more satisfactory for his choir boys.

He lived way back in tenth
entury, and his name was Guido
d'Arezzo (gd-do-daherict-zo, as the enhe was an earnest student, not only of

born in the year 1618, at Paris.

In two ways he was lucky from the use of those same odd names for the line two ways he was lucky from the use of those same odd names for the first; not only to be born at Paris, not to be at the paris, not only to be born at Paris, not only to be at the paris, not only to be born at Paris, not only to be at the paris, not only to be the paris, not only to be at the paris, not only to the paris, not only to be at the paris, not only to the par

#### AT THE CONSERVATOIRE.

As a young boy, he first studied com- the Institute of France, and as a consethat her little son should one day be sometis of away from them the reproach of un-numbered among the greatest of away from them the reproach of un-position under Reicha, one of the most celebrated theorists of his time. After We all know that it is almost impos- he completed his general education at He very soon showed signs of ex. We are smow that it is almost imposs the completed his general education at ecptional musical aptitude. Indeed, his sible to sing if our throats are the College of St. Louis, he entered love of music was so noticeable that cramped or strained in any way, and the classes of the Conservatory, in 1836, of music was so nonceable that cramped of strained in any way, due the classes of the Conservatory, it 1636, neighbors used playfully to call perhaps it was thought in those days where he received instructions in counthe neighbors used playfully to call permaps it was thought in those ways where he received instructions in Coun-him "Le petit musicien" (The little that the saying of words produced that terpoint from Halévy—another eminent

In 1837, at nineteen years of age, his ve didn't watch out.

Anyway, from the wording and the tained the second prize. And at twenwas two years old he was sometimes anyway, then the wording and the tained the second prize. And at twentaken to play in the gardens of Passy, purpose of the hymn, it sounds as ty-one, 1839, his cantata "Fernanda"

objections, when he suddenly exchanges, added still later, when the octave scale the French government, which entitles the holder to musical instruction in Poles at heart. They have clung to (1) that week. The two notes at near. They have cause of time, Guido became Italy and other countries for that their native tongue, cultivate there. which she hawked her carrors and me in the cabbages actually formed the minor so famous as a singing-teacher and length of time, and is awarded each history and traditions, and for these musician that Pope John XIX, whom year to the musician who gains the reasons continue to be three thoras in the C and E flat.

The little Charles, hardly more than you may read about in history, sent for first prize in composition at the Insti-The little Charles, hardly more than both and be a baby, already felt the said and mourn—him to come to Rome and teach him tut of France. This prize composition at the little of the said and mourn—him to come to Rome and teach him tut of France. This prize composition they have carefully cherished that the opening of the said the said the said that the said the said that the said the said that the said th But to go back to our little Gounod. opera. His teacher, Halévy, had also From his tenderest years he betrayed been one of the composers who had

dulgent father gave him every oppor-tunity to hear the very best. When he young Gounod left home for Italy, and when the Polish Knights eclipsed if was about seven years of age, he was was away from Paris for some time, others in warlike bravery, and well living alternately in Rome and Vienna, and latterly in England.

In Rome, he devoted himself largely to the study of religious music; and people, and savors much of rustic applied himself very diligently to the A few years later, when, as a school- works of Palestrina and Bach, He also And the story of the way the hoto-came to get those odd names is this: boy, he heard Madame Malibran and studied theology, and decided to became to get those odd names is this.

Long, long ago, when music first bethe great tenor, Rubini, sing, in Roscome a priest, but, happily for the originated some three hundred year

While living at Rome, in the famous yet invented any systematic way to the free From a child, opera seems always to Villa Medici, he had the pleasure of lines and four spaces. And there was have had a great fascination for him, meeting some of the older musicians to the Polish throne.

vals between the notes that a good at after a devoted admirer of that com Fanny Hensel, the beautiful and tal the nobles and their wives marded in old Benedictine monk who have at a later a decrease animal of this course, the beautiful and talthe nobles and their wives marded Pomposa, in Italy, set about it to make poser; "Mozart—the first, the only ented sister of Mendelssohn, who was procession past the royal set to the

one!" he was wont to exclaim, raptur-

In one of her letters, dated April 23d, 1840, sixty-nine years ago, she writes, "Gound has a perfect passion for music. It is a pleasure to have such a fistener. My little Venetian air of Bach-which he made me play more

#### FAMOUS COMPOSITIONS. Gounod wrote beautiful melodies

which have been the delight of singers, the world over.

The famous "Ave Maria" was com posed upon the first Prelude of Bach. using the prelude in place of accompaniment. It was while he was in low

were considered worthy of the theme.
"In 1839," says Gounod, "I won the quence, it was my privilege to occupy chambers for the ensuing two years a the palace of the Villa Medici, at Rome I was at that time twenty-one years of

#### THE TALE OF TWO FAMOUS POLISH DANCES.

BY C. A. BROWNE.

UNHAPPY Poland, divided as it was, after its deplorable fall, between Prussia, Austria and Russia, and now erased from all maps, as far as being an independent country, was once upon a time a large and important kingdom, situated in the northeastern

Conquered, brow-beaten as they are the people have steadfastly remained and the Mazurka, the two leading dance-rhythms of the nation, bear in their names the story of their primitive origin; one-the Polonaise-standing held up as mirrors of chivalry it every sense of the word; while the Mazurka belongs to the country

#### THE POLONAISE

Franz Liszt says that the Polonause teenth century, at the court of Henry III of Anjou. in 1574, after his election

chief city of the kingdom. And at

#### THE ETUDE

"Peacock-dance" was an ancient D minor, in Bb mapor, and F minor, his choicest melodies. Schumann says cover the fire. It was rung at eight

name for it, and a good one—for there Op. 71.

must have been much strutting and

The Fantasie Polonaise Ab major. great display of fine feathers.

balls. And a genuine Potonause is Chopin wrote fifteen Potonause danced and sung at weddings in the Chopin wrote fifteen Potonause and danced and sung at weddings in the Chopin wrote fifteen Potonause. balls. And a genuine Polonaise is of triumph.

same time the symbol of war and love, orchestra. a vivid parade of military display and The story is told that after coma Wisin parage of infinitely display and The story is tool an interwaving, coquettish dance, posing the celebrated A major Polo-But the modern Polonaise rather in- naise, Op. 40, Le Militaire, Chopin,

and Allegro. Nearly always written in past which he had raised, the com-3-4 time, with the accent on the poser fled from the room and would music the stress often falls on other night. beats beside the first-its rhythm re- Liszt said that the Polonaise is the sembles that of the Bolero.

POLONAISE RHYTHM. 4.压..... ~ 4.万元......

It begins, as you will notice, with a in each part being irregular. Its clos- with the o, or without it ing measure shows an eighth and two In the salons of St, Petersburg, imber more easily that the chief peculiar-ity of the Polonaise lies in the fact. Born among the lowly, that a strong emphasis falls repeatedly achieved distinction in high life. takes place on the third beat, which of Mazovia. is often preceded by a strong accent Mazurkas originated in national on the second heat

nuarled

uzzled. Augustus III, Elector of Saxony, It has always been a favorite form and King of Poland from 1733 to 1763, Bach, Handel, Beethoven and Mozart. this dance into Germany. Schubert wrote Polonaises for four

#### THE CHOPIN POLONAISE.

its highest development. Chopinhimself a Pole, born just a hundred years ago-who loved his country as passionately as he hated her opistic rhythms from mere dance-forms into glowing tone-pictures of his of Poland, and accomplished for the the bar.

sound of stately music, which received Chopin's Polonaises into two distinct after the subjugation of Poland this the name of Polonaise. And as the groups. In the first class the martial national dance also became a Russian hour for beginning and for ceasing men are said to have been very hand-element predominates, and may be spoil, and is now performed by an insome and martial in appearance, while taken to represent the fendal court of definite number of couples. It bethe ladies were very beautiful and Poland in the days of all its solendor, came (ashionable in Paris, and finally was so called because it was tolled gorgeously dressed, it must have been It includes those in A major, Op. 40, reached England about 1845. gorgeously arcssed, it must have been It includes those in A major, Op. 40, Teached Linguistic about 1045, as a splendid pageant upon which the No. 1 (to Rubinstein this seemed a On its native soil the Mazurka must eyes of the new king rested.

Afterwards, whenever a foreign minor, Op. 44, and Ab major, Op. 53, we know it the tempo is much slower prince was elected to be King of In the second division there is a than the ordinary waltz.

Poland, the same brilliant ceremony dreamy melancholy, symbolical of Poland, the same brilliant ceremony dreamy melancholy, symbolical of Other composers have written Europe duuring the Middle Ages, and was repeated; and out of this custom Poland in her adversity. It comprises Mazurkas, but it was Chopin who introduced into England by William the Polonaise was gradually developed the Polonaises in C# minor and Eb, adarract the framework of the national the Conqueror. The word curiew is

Op. 61, differs from both groups and reat display of the teathers.

Op. 01, differs from Bong groups and estimated to have written any ask in the properties of the state of

Chopin wrote fifteen Polonaises. In former days it was at one and the and piano, and Op. 22, for piano and

clines to seriousness, and is more of a ailing, and between sleeping and promenade to music than a dance, as waking, in the dreary hours of the t consists of a procession in which night, imagined that he saw the door sound of bells has for most of us the constant of the constant and the constant and the constant as the constant and the cons richly robed in the old-fashioned cos- that they have been in use, from the excels all others. The tempo of the Polonaise is that tume, entered and moved slowly by very earliest ages as a means of callmarch, played between Andante him. Terrified by the ghosts of the ing people together. second beat of the bar-for in Slavic not return to it for the rest of the

true and purest type of Polish national character, and represents the noblest traditional feeling of ancient Poland.

"Nothing equals the Polish women," sharply accented eighth note, followed wrote the susceptible Franz Liszt. by two sixteenth notes and four eighth "The Mazurka is their dance—it is the so long that Aenophon and his ten once, it generally consists of two feminine counterpart of the heroic and narts, sometimes followed by a trio in masculine Polonaise." Just between most than two thomand troops manufacture ago, which was added more than \$100,000 in different key-the number of bars ourselves, you can spell it either way,

sixteenth notes, a sharply accented mense ballrooms, with plenty of quarter note, an eighth note and an space, the Mazurka is the most graceeighth rest. Perhaps we can remem- ful of all-"a soul-thrilling dance," as

that a strong emphasis rais repeated a survey of the province of the province of the that the close which means a native of the province of th

songs, which were accompanied with It has been spelled also Polonais and dancing, and were known as early as Polonoise. Polacca is the same thing, the sixteenth century. At its best it and alla Polacca means in the style of is a story acted out in a charming Polonaise, so we do not need to be variety of dancing steps and gestures.

of composition with the great musicians, was a distinctly pleasure-seeking as we may see from the works of prince, and it was he who introduced

The music, which is written in 3-4 hands, Weber the Opus 21 and the or 3-8 time, usually consists of two celebrated Polacca Brillante, Opus 72. parts of eight bars-each part being repeated. And there is often a strong accent on the second beat of the bar. But it is to Chopin we must turn for The tune usually ends also on the second beat of the bar.

MAZURKA RHYTHM

Here is the most usual rhythm, native land-her departed glory, her although it is occasionally varied. many wrongs and her still hoped-for The quicker notes, you will notice, are regeneration. He is the musical soul most frequently in the first part of

One of his biographers divides four or eight pairs of dancers. But ceremony.

found in each one. And as he is fires were to be extinguished. This was of a musical, though a conquered, among other things they have crossed

#### THE STORY OF THE BELLS. (For Reading at Children's Clubs.)

RV C A PROWNE

Some authorities declare that they figured in the festivals of the goddess Isis, in ancient Egypt, and were used also in the responses of ancient oracles. Others date their origin from the time of Moses, when small golden bells, alternated with pomegranates, are mentioned as ornaments worn upon the hem of the high priest's robe of blue (Exod. xxviii, Vs. 3, 4). These little bells were called "bhaamon."

more than two thousand years ago, without speaking of its existence. Yet there, delving beneath the rubbish and decayed vegetation of four thousand years, small Assyrian bells were found. by Layard, among other antiquities, in the ruins of the palaces of Sennacherib and other proud monarchs of Assyria, Some of these little bronze bells are

at the sound of which the sentinels were to answer. No doubt they were also used to call the troops together at mealtimes, although one hesitates to speak of a dinner bell in the same Their nine little cousins, way down in the

The large bells now in use in our Poor A, C, E, G cannot spell half so fine. churches are thought to have been invented by Paulinus, Bishop of Nole, Campania, about the year 400 A. D.

#### ODD SUPERSTITIONS

Many years ago it was a popular belief that demons could be frightened of living French composers, and away at the sound of bell-tolling, showed the love of music early. It is church bells should be rung as a defense against thunder and lightning. Moreover, it is recorded that the army listened attentively to the unaccus-of Clothairé II, King of France, was tomed footsteps. frightened from the siege of Sens by the ringing of the bells of St. Stephen's amusement of those present, "That Church,

There is endless romance in the story dances of his native land what Bach The earliest Mazurkas had a drone- of bells. In former times, they were did for the older forms, such as the base—a single note-generally the even christened with grap tops, such as the base—a single note-generally the even christened with grap tops, as walked with a limp. But we should say tonic, and were properly for either we do with ships, but with religious that he marked a quarter and an eighth

when anyone was passing from life.

#### THE CURFEW.

The ringing of the Curfew Bell was an ancient custom common throughout that there is something new to be in the evening, when all lights and

the Atlantic Ocean five times. For seventy long years these bells regulated the social life of Charleston city. They called to worship, celebrated all oc-casions of joy or sorrow, and they ruled the movements of everyone, with the nightly curfew.

China's civilization is so old that it THE subtle fascination which the is claimed the Chinese fed silk-worms before King Solomon built his throne.

#### THE LARGEST BELL IN THE WORLD.

For the king of bells, largest in the world, is the great Bell of Moscow-City of Bells. It weighs about 216 tons, or 443,772 lbs., is a little over 21 high, and about 22 ft. in diameter. Historians are in doubt as to whether this giant was ever hung.

In 1827 the Cyar Nicholas assess it to be used as a chapel, the entrance being through a fracture in the side.

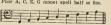
We Americans would probably look The great city of Nineveh was buried upon it as a waste of good money. precious jewels, plate, etc. As the records say, that at the casting of this bell, nobles from all parts of Europe were present, who vied with each other in casting gold and silver into the furnace.

FOR THE WEE ONES

nine little notelets belong on the Staff, the Treble—how they all laugh! B, D, F, on the lines, have their place. F, A, C, E—they can spell the word Face.

to speak of a dinner pell in the same the same that the sentence with a beautiful, classic. Have the landest of work, to keep up with their pace.

Greek warrior, it seems so like for white G.B. D. F. A each has his own



A MUSICAL WALK.

SAINT-SÄENS is perhaps the greatest leaving the Christians to go to prayer told of him that one day, when he was in peace. About the year 900, it was at play, as a very small child, a visitor ordered by Pope John IX that the was ushered into one of the adjoining was ushered into one of the adjoining rooms of the house.

The little one stopped playing, and

Then he observed gravely, to the gentleman, when he walks, marks a crotchet and a quaver."

### **PUBLISHERS** NOTES

shortly publish a volume containing experience of the author gained in the large cities the supply has been many of his most successful pieces many years of practical experience as small and insufficient. The increasing cial reason or purpose in view, it would nouncement of the fact that we shall style. It is the result of the ripened able for Kinder Symphonies. Even in They will be chiefly pieces of inter- a teacher and player. Mr. Whiting is demand for this class of music necesmediate or slightly advanced grade, himself a masterly organist and a most sitated a stock of instruments of known such as Reverie Nocturne, Songs With-out Words, and other pieces of poetic than 10 mediately precede his im-out Words, and other pieces of poetic chedd to immediately precede his im-out Words, and other pieces of poetic or characteristic type. There will be portant work recently published by us considered to immediately precede his immediately precede used to immediately precede use of the consideration of the cons type and we have exercised great care for introductory purposes during the Ensemble Ensemble music as gen- the summer than during the remainder in its compilation. It will undoubtedly present mouth we are offering the work prove one of our best and most success for 40 cents possibil, if cash accomplete the complete the success of the year, and we wish to say to call you described the success of the year, and we wish to say to chamber music written for those whose work is heaviest at the

For introductory purposes we are

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velopment at the roots of these fingers, catchy and in the proper rhythmic The exercises are in accordance with swing. the principles of the well-known pedaexercises are based on the assumption the order. if th fingers should not only equal, but if possible exceed, that of the second and the special offer is hereby under this purpose. Under this purpose, third and fourth in the purpose the third and fourth in the purpose of th

work at 20 cents per copy, postpaid, if cash accompanies the order. If charged, postage will be additional.

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ness during the last few months seems on next to the last page of the cover to have had an effect on our publica- of this issue, to which we wish to tions. It has been necessary to reprint, direct the particular attention of all during the month, so many that we

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Some one has said, "any fingering is good that makes good phrasing." Other than that no hard and fast rule for technic can be given. A study of the individual is necessary to adapt the method of fingering and hand touch needed. A pupil must himself develop an individuality in technic, after he has understood the principles of the con-SPLENDID CHARGE FOR TEACHER OF Trol of muscles and the passing of Wolin and Singing in this Province. For thruber Information address Wm. Moffart, Clarksdota Blotta, Canada.

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expression Oliver Wendell Holmes said, "My advice to every teacher less experienced than myself would be, therefore: Do not fret over the details you have to omit; you probably teach al-It is unfortunately true that, in our day, together too many as it is." Professor Allen, of Jefferson College, as quoted to well-known American piants: and by the state of this List.

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for a pupil what he can do for himself, and the state of adjactury in all respects. The special price, we shall be glad to send less than a second rate one.—Mendels—workers to unfold the beauties and possibilities of music study.

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MR. WILLIAM D. ARMSTRONG'S overture for orchestra, "From the Old World," is to be played by the Theodore Thomas Orches-tra at the Atton, Il., Festival. tra at the Alton, Ill., Festival.
Gumppe PINSUTI, the impresario, has announced that New York will have 2 permanent opera in the old Academy of Music, at which he will conduct a nine months' sea-

THE WORLD OF MUSIC.

Owing to severe rheumatian in his right area, Paderewski has heen obliged to bring his concert tour to an end. He has re-turned to Europe.

AT HOME. The players of the Pittshurg Orchestra have presented their conductor, Emil Paur, with a silver wreath.

It is reported that the Cincinnati Orchestra is to be re-established, and will be in operation next year. The guarantee of \$50,000 has already been very nearly raised. The directors of the Metropolitan Opera Company have renewed their contract with Andreas Dippel, who will continue to be Administrative director, at a salary of \$25,

THE great success of a harp concert re-cently given in Syracuse, N. Y., in which ten performers were engaged, has decided the city authorities to make it an annual affair.

Dr. WULLNER, "the singer who cannot sing" who has delighted musicians with his excellent interpretations of the German Brider, has achieved a notable success in Milwankee.

A SPECIALTY

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Composer of Cantatas: John Gilpin, Mrs. Speaker, etc. MRS. LUPILA CLARK EMERY gave an organ rectal at the Crerar Memorial Pressysterian Church Chicago, in which the program was devoted to the works of Mendelssohn.

devited to the works of Mendelssofin,
A Crouax SOCHET at Spokane, Wash, has
recently heen organized with a
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flood volces to sing at the National Irrigation Congress in Spokane.
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The Lehigh Valley Symphony Orchestra has met with considerable success. It sup-plies the symphony music of three Fennsyl-vania towns, Easton, South Bethlehem and Allentown. The programs are excellently

Grin Musics, the famous violit virtuoes, has decided to locate permanently in New York Change, where we want to be supported to the control of the control o

THE trustees of the Paderewski Fund for The frustees of the Pagerewak; Finus to-American Composers have announced the prizes for 1909. They include \$1,000 for a symphonic piece, \$500 for a concert piece for chorus and orchestra, and \$500 for a string quartet, or a similar work for like combinations of other instruments.

MR E. R. Known has been giving his mean street. The other testing with great pluring the second street. The other retting the great pluring the severence years of these recting pluring the severence years of these recting pluring the severence years of these recting pluring the severence years of the pluring the severence years of the pluring the pluring the severence years of the pluring from a produce of three lines assume of firty pages, "here" there is no assume of firty pages, "here" there of the pluring the plu

The adolests at the Allanta Festival for this year are more. Festivalities and the property of the property of

of Atlanta upon achievement, and achievement, the conductor of the Hamme-chievement, the conductor of the Hamme-chievement, and the state of the sta

FREDERICK MAXSON, the well-known Philadelphia organist, celebrated the Mendelsola Centennial with a special aervice at the First Baptist Church of that city. The program included the "Hymn of Praise."

turned to Europe.

MANOR REVEUEN, of Philadelphia, has offered to ald the Philadelphia Orchestra by an appropriation of Philadelphia Orchestra by Yemir's opera, "Falstaff," was revived at the Metropolitan recently. It has not been heard in New York for fourteen years. Included the "Hyun of Praise" and prograss included the "Hyun of Praise" and program included the "Hyun of Praise" and "Hyun of Praise" and "Hyun of Praise" and "Hyun of Praise and Hyun of H Caruso has been secured for the Atlanta Festival, at a cost of \$10,000. Madame Jo-melli, and the Dresden Orchestra have also been engaged. A SUCCESSFUL Organ recital was recently given by Herve D. Wilkins, at the Presbyterian Church, Plattsburg, N. Y. The centenary of the death of Josef Hayda was celebrated at Riverside, Cal., by the performance of Haydu's "Creation," under the direction of B. R. Schryock.

WILLIAM CASTLE, a distinguished tenor and eacher in the Chicago Musical College, died ecently in Chicago.

recently in Chicago.

Charlas C. Mullon. musician, scientis and husiness man. died am April 2d. Putter at the Musician and April 2d. Putter at the Musician and April 2d. Putter at the Gental and towards and the Musician and April 2d. Putter at the Musician and April 2d. Putter at the Musician and April 2d. Putter at the Musician and Section 2d. Putter at the Musician at the Music

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Issae Vas Doer Brains, who have such as the Market Market

#### ABROAD.

A PLAY entitled "Beethoven," by a young French author, has met with great aucceas at the Odeon Theatre, Paris,

Miss Ernel Parks, a young American coloratura singer, has met with great suc-cess at the Teatro Massino, in Palermo, Sic-ily.

FREMERICK LAMOND, the celebrated planist, has been appointed to teach at the "Mesicer-kursus Piano School," in Sonderhausen, Frankfort.

THE Russian planist, Lhevinne, has had a highly successful tour through Mexico. James L. Mollor, the composer of "Darhy and Joan," the "Kerry Dance," and other once-popular ballads, died recently.

It has been reported that an opera house on the scale of the Paris Grand Opera Is to be built in St. Petersburg.

To commemorate the hundredth anniver-arry of Mendelssohn's birth, a cross of white marble has been erected over his tomb in Berlin.

Ma. George Henschel has recently made a very successful reappearance as a singer in London.

Nicolai von Wilm, the well-known com-poser, has just celebrated his seventy-fifth birthday in Wiesbaden. EMMA HOFFMAN, a young American singer, recently made a successful début as Hermi-one, in a performance of Goldmark's opera, "Wintermarchen," at Turin, Italy.

FREDERICK ERLANGER'S opera, "Tess," founded on Thomas Hardy's book, "Tess of the D'Urbevilles," will be produced at Covent Garden Opera, London, next season.

THE celebrated Russian tenor, Leonid Sob-inof, who has been received with such favor in France and Italy, has also succeeded in creating a furore in Berlin.

COLERINGE-TAYLOR, the Anglo-African com-poser, is bard at work on an opera to be entitled "Thelms." It is not connected with Marie Corelli's novel of that name.

FRANK LA FORCE, who has been acting as accompanist to Mme, Sembrich, has achieved a notable success in Berlin, where his skill in this direction has been much appreciated.

M. ANDRE MESSAGER, conductor of the Parls Opera House, has been having trouble with the management. It is expected t at he will be conductor for Hammerstein next year.

THE Russian Douma is discussing the advisability of dissolving the ballet of the St. Petersburg Opera, and devoting the sum of money at present going to the support of the ballet to increasing the country's navai

The Beethoven-House Society. Bonn, has decided unon holding another great chamber music festival in May, and has voted a sum of 5,600 marks (about \$1,250) towards the preliminary expenses.

ment much in vogue at the time of the Italian Renaissance, and has a wonderfully sweet, though not powerful, quality of tone

SOUTH AMERICA is giving a wenderful amount of support to grand opera, and most of the great star singers heard in New York are engaged for opera in the Southern con-tinent. There are three large opera houses in Buenos Ayres atom.

The management of the New York Metropolitan Opera Compuny announce that they will give three performances of Mozart's "Le Nozze di Figuro" in London, with the same cast that took part in its production in New York this winter,

A SUNDIAL has been erected on the ground where stood the house in London in which Mendelssohn wrote the "Spring Song." The house has heen demolished, but the grounds form a delightful part of Ruskin Park, Denmark Hill.

Mendelsnohn wrote the "Spring Song." The business main some has here denoished, but the grounds but the production of the spring state of the spri

SERGEI KUSSEWITZEY, the famous Russian double-bass (bass viol) virtuoso, has recently been meeting with great success in Berlin where the critics speak very highly of his own concerto for his instrument.

AMONG the representatives sent to the Haydn Centenary In Wenn are Vincent Clindy, Frederick Niceks, S. Hubert Parry, Dr. Hugo Riemann, Sir Ctarles Stanford, Sir Alexander Makenzie, Dr. W. H. Curnings. America will oe represented by O. G. Sonneck.

PROFESSOR WILLIAM SCHWENDEMANN, the professor of violin at the Wurzburg Royal conservatory, died on the 13th of February last. Prof. Schwendemann was a pupil of Massart, and had himself taught many well-known violinists.

MNE, LILLIAN BLAUVELT, the American soprano, has just signed a contract to appear in opera in Russia. It is reported that she will receive \$25,000 for thirty appearances.

A NATIONAL conservatory of music has just been established in Constantinople, Turkey, under the patronage of Prince Sladendn. a son of Sultan Murad. The prince has not the same to the scheme, but he has given has altered a sultanguary of money and guaranteed its future.

"ALT-HEIDLEBERG" (Old Heldleberg), Meyer-Forster's delightful play of German University life. has recently been "operatized" by Ubaldo Pacchlerotti, li was first the Vienna "Folksoper," list February. The critics did not take very kindly to the work.

In view of the fact that the copyright on all of Wagner's works will shortly have run out. 10,000 subscribes have been found as well of the shortly have been found to the shortly for the shortly as well as the shortly as the shortl

Laox Rains, who has been not too kindipressed by the critics, is a basso of sometime to the critics, is a basso of sometime to the critical solution of the critical solution of the country until he went to Dresden, the country until he went to Dresden, in the country until he went to Dresden in significant position are considered to the country of the critical solution of the critical solution

It is stated in a London paper that "The Messiah" will not be performed at the next Bluringham (England) Festival, but will be the property of the control o

tint there is plenty of contario given.

The death is recorded of M, E. Silas.

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he will be considered for Hammer-stein next.

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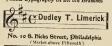
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Q. What is really meant by syncopation?
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Q. Piease define Rhythm clearly.
A. Rhythm is the recurrence of sounds at equal intervals of time or the expetition of the control of the con

Q. Does "Tempo di Minuetto" in a sonata indicate the same tempo as that of the slow, stately minuet dance?
A. Yes.

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Q. Who was Charles Auchester? A. You have signed yourself "A Struggler." You'll letter requires a personal general property of the struggler o

O. On which heat does the principal accent fall in a mazurka?

A. The first beat.

to another?

A. It is impossible to answer this question satisfactorily in this department. It is subject upon which whole volumes have been written. You will find it ably treated in the treatises on harmony by Clarke and

Q. Why was Haydn called "Papa Bayda" This was simply a mark of esteen which as composer won from his contrep poraries by his ability, his age and the being and winning personality, his age and the being and winning personality, his age and the being personality, his age and the being personal to the possible of the property of the personal to the property of the personal to the p

Q. Was the organium n kind of an organ! A. No. This term refers to early attempt the part writing in which the parts moved in fourths and fifths with each other.

Q. What is a defective fifth?

A. Another name for the diminished fifth (an interval including three whole tones).

Q. Do we have the instrument knows as the posaune in America?

A. Certainly. Posnune is simply the Ge-man name for what we call the trombone.

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Q. What is a Choral?

A. A kind of a hymn used in the Protestant churches of Germany. At the end of each verse or line there is usually a pause.

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him, Beethoven was by no means the Before his great affliction overtook wards became. He was a person of decidedly sociable tendencies, and NORTHWESTERN "shready under the control water to th VIRGIC behalf of Marke Building Market Building West and affine Market Building West and affin doubtful if his intellectual attainments musical subjects. It is needless to those of Schumann and Wagner, yet which Mr. Crawford has drawn his none the less he was the friend of characters. The leading characters, princes and men of letters, and had Mme. Cordova and her millionaire adenough charm of personality to make mirer, suggest figures in the present some of them his friends for life, in day operatic world. Mr. Crawford is spite of the rebuffs he himself not in- to be especially commended for the effrequently inflicted upon them in later fective manner in which he has caught years. His music previous to his deaf- the "atmosphere" of Bayreuth during ness has all Beethoven's robustness, the festival season. No better picture strength and open-air vitality. It is of the famous musical event in the litnot until after the trouble with his tle Bavarian city has yet been presented hearing that his music becomes tinged to English-speaking readers. Parts of with the tragic mockery that character- the story are located in the Orient and izes some of it, such as the scherzo to are as harrowing as the most melothe fifth symphony. How deeply he dramatic flights of Rider Haggard. felt the ostracism from society which This book has also been issued in his complaint rendered necessary, and connection with the author's Fair Morhis own sensitive nature encouraged, is garet and The Prima Donna as a comshown in the letter to his brothers, in plete set under the general title of The

"O ye men who regard or declare me to be malignant, stubborn or cynical, how unjust are ye towards me You do not know the secret cause of my seeming so. From childhood on-ward, my heart and mind prompted me to be kind and tender, and I was ever inclined to accomplish great deeds. But only think that during the last six years I have been in a wretched condition, rendered worse by unintelligent physicians. Deceived from year to year with hopes of improvement, and then finally forced to the prospect of lasting infirmity (which may last for years, or even be totally incurable).
Born with a fiery, active temperament, even susceptive of the diversions of so-I had soon to retire from the world, to live a solitary life. At times, even, I endeavored to forget all this, but how harshly was I driven back by the redoubled experience of my bad hearing. Yet it was not possible for me to say to men: speak louder; shout, for I am deaf. Alas! how could declare the weakness of a sense which in me ought to be more acute than in others-a sense which formerly possessed in highest perfection, a perfection such as few in my profession enjoy, or ever have enjoyed; no I cannot do it. Forgive therefore, if you see me withdraw, when I would willingly mix with you. My misfor-tune pains me doubly, in that I am certain to be misunderstood. For me there can be no recreation in the society of my fellow-creatures, no refined conversation, no interchange of thought. Almost alone, and only mixing in society when absolutely necessary, I am

ompelled to live as an exile."

Poor Beethoven! his hopes that some day his affliction might be cured were doomed to disappointment. When he conducted his last symphony, he of course had his back to the audience, and it was not until some one touched him on the shoulder and bade him turn round that he became conscious of the fact that the audience was applauding his work with the warmest enthusiasm

#### NEW DIRLICATIONS.

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Have I a personal interest in my pupils' development? Do I insist on having pupils' ac-

counts settled promptly? Do I familiarize myself with new

teaching material as it appears? Do I keep up to the times by reading recent musical literature and subscrib-

ing to good musical journals? Do I have pupils' recitals often to show parents and the public the progress and work of the students? Do I cling to old hackneyed methods

of teaching? educational psychology?

Do I give my pupils material which is too advanced for them?

Do I attend good concerts often and urge my pupils to do the same? Do I make my lessons interesting

and inspiring? Do I insist upon accuracy in every detail of the lesson?

Do I arrange evenings when my pupils can come together socially? Do I give my pupils interesting

work? Am I hypercritical?

Do I adopt any peculiarities of dress or manner to make the public think me a genius, when in reality they think me an idiot?

Am I patient and painstaking with every pupil?

Am I cordial and courteous in all my dealings?

Do I talk shop in company? Do I make use of flaring advertise ments and methods of the charlatan to get ahead of my competitors?

Do I identify myself with other interests than music? Do I neglect my general education? Am I familiar with the lives and

work of the world's great men? Do I take into consideration my pupils' interests when giving them

Do I, before all else, cultivate the rhythmic sense within my pupils? Do I make it a point to teach every

pupil the elements of musical theory? Am I content with the mere mechanical rendition of a lesson by a pupil? Do I give my pupils monthly reports

to show their parents? Do I study each pupil's individual needs and prescribe accordingly? Do I recognize the psychological value of illustrating every principle I

lay down with examples? Am I doing missionary work to raise the standard of musical appreciation by impressing upon my pupils' minds the necessity of avoiding and eliminating so-called "popular" music?

Am I active in creating a musical "atmosphere" in my community? Do I show my pupils the best methods of practicing?

Are my suggestions to the point and stimulating? Do I antagonize my pupils and "lord it" over them?

Do I give my undivided attention to pupils at the lesson, or am I indifferent? In the mountains of Tyrol, a prov-

ince of Austria, which is bounded on one side by Switzerland, it is the custom for the women and children to come out, when it is bed time, and sing. And their husbands, fathers, sweethearts and brothers answer them back from the hills, as they are returning home from their work.

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And thus the women continue to sing and then to listen, till the well-Am I familiar with the principles of known voices come, borne on the waters-nearer, and still nearer-tell-Do I insist on promptness at les-, ing the faithful watchers that their loved ones are almost home.

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of the most famous living pianists, that he seldom if ever makes a slipnote, his technic being absolutely sure and clean. On the other hand, we read in any biographical sketch of the life and career of the famous Rubinstein that his playing was full of wrong notes, and his technic, though remarkably wonderful in the achievement of difficult passages, was not to be relied upon for clean, clear interpretation. On being asked about his wonderful evolved from the natural position of ability for cleanness of execution, the fingers of the hand. The thumb De Pachmann made answer, "If I possess a cleaner technic than any of my fellow pianists it is wholly due to the pains I take in choosing good fingering for difficult passages in the compositions I study and play. I spend hours and hours working out black keys; but this rule has been disadvantageous fingering, and if I can- carded as unnecessary and risky in not adopt suitable fingering which will rapid octave playing. In fingering give me absolute surety and comfort four-note chords, the outside fingers in the interpretation of a certain difficult passage I simply avoid such tones being fingers as is most com passage, or work with it until some testimony from such a great artist as part of a larger chord, the fingering to the importance of good fingering, which would be employed were the tirely upon my strength, largeness of get my effects. My playing seems to thrill my audiences, but if they only knew it, I make enough wrong notes during the course of each and every concert to compose a new piece. If my playing pleases my hearers, it must be due only to my power of covering up my slips with good interpretation."

#### GENERAL PRINCIPLES.

of fingering which are applicable to all

conditions of hand-construction. For example: We all have five fin- and black keys. The position of black on each hand. Of these, the thumb is the strongest, the third or universally recommended for the middle finger the next, and then range various major and minor scales, well ing in strength follow the fifth, second, and lastly the weak fourth finger. These physical conditions are common a black key" has been a good one in to all students, and hence we evolve a general, but very often it is necessary ingering which will bring the strongest fingers where most needed and use udgment in not placing the clumsy good fingering on the keyboard than a thumb or weak fourth finger where the former's awkwardness or the lat- minor and chromatic scales, under the ter's helplessness will be apparent,

Loud or accented tones should al- Memorize the standard fingering

strong fingers.

The foregoing rule is evolved according to comparative strength of Two closing suggestions on this subfingers; a second general rule may be ject. There is no necessity as a rule

You have five fingers (the thumb two or more times, unless the tempo being numbered as the first finger by the figure I, for convenience, a much use the third, second and first in quick superior system to the old English succession on the note repeated, wipstyle of indicating it with an X) use ing the surface of the key so played style or indicating it with an A) use them all. If the passage be only five notes in width, place a finger on each note and do not remove it until necessary. When you have run out of Again, it will prove a great advantage. fingers, put as many over or under as in playing very low notes in the left the notes of what is to come demands, hand to gage the low note by placing

SOME COMMON SENSE FINGER- you have three notes left to play after reaching the thumb, put the third finger over and end on the thumb. BY FRANK R. AUSTIN.

It is reputed of De Pachmann, one

It is reputed of De Pachmann, one The aim in fingering according to sequences, a unique fingering can be adopted which will apply not only to the first phrase, but to every repetition of that phrase in sequence form.

#### RULE TWO.

Use up the fingers as far as they go, then only use as many more as the notes require, the aim being to finish with an outside finger.

Still another general rule may be being an outside finger on either hand must be kept so in playing chords (octaves), the same applying to the fifth, which is also an outside finger. In applying octaves, some authorities recommend that the fourth finger be used in preference to the fifth on fortable for the performer. Bass notes in the left hand are taken with device of suitable fingering suggests the fifth finger, and, if the chord sucitself to me." In contrast to this ceeding the bass note is a small one, Rubinstein is said to have sorrowfully chord filled out is used on the frag-but candidly admitted, "I depend en-ment to be played. When extended ment to be played. When extended hand-stretches, and temperament to how large the intervals of space between the notes, the outer fingers maintain their place at the top and bottom of each chord. The fingering in such instances being assisted by a side motion of the wrist.

#### RULE THREE.

Keep the outside fingers in their natural position, using them for extremes in executing and for the outer notes of all chords and octaves. Lastly, There are some general principles rules of fingering are evolved from the construction of the keyboard, according to the uniform position of white and white keys guides the fingering known to all students of the piano, The old rule, "never put the thumb on to break this good law. No better suggestion can be offered in acquiring careful and diligent study of the major. guidance of a teacher.

ways be played, where possible, with prescribed for major, minor and strong fingers.

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made according to the number of of changing fingers upon the same note which is written to be repeated i. e., if descending in the right hand, the thumb on the octave of it above.

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ruled over Egypt," say five thousand stone in their majesty of conception years; while, reading the entrance of and dramatic excellence. Ernest von the expectation of the extrance of an extraordinate the extraordinate of the extraordinate the extraordinate that the extraordinate the extraordinate that the extraordinate

boggling, baboon-headed stuff I ever saw on a human stage, that thing last and the everything—as far as the time court cano, ne commissioned story and acting went—and of all the Lully to form an orthestar of his ora, affected, sapless, soulless, beginning—which was named "Let petits violent & lets, endless, topless, bottomless, top
Roi." The body of the little fiddless affected, sapless, soulless, beginning-less, endless, topless, bottomless, top-siturviest, tuncless, stramelpipiest, soon rivaled the the "big" ones, till tungs and boniest, doggered of sounds ultimately it rose to be the Court hand. From the days of Addison to the possible. The plot of "the celebrated present time opera has afforded satir. Trovatore," Mr. Lang confesses that tetraity of nothing was the deadliers, the with the king, and used to talk to take the compound of the celebrated the compound of the compound of the celebrated the celebrated the celebrated that the compound of the celebrated the celeb

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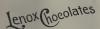
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